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—Alfred Davidson, *Art Digest*

**American Artists Group, Inc., 106 Seventh Avenue, New York (11)**

# PEYTON BOSWELL

## Comments:

*This department expresses the personal opinion of Peyton Boswell, Jr., writing as an individual. Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art*

### Romantic Americans

IT is a good show that the Museum of Modern Art has unveiled under the title "Romantic Painting in America," the type of concise survey of native painting that should prove most rewarding, even to New Yorkers who have more art than they know how to look at. Presumably, the show, like most of the Modern's major presentations, will travel. In that case, its ability to give enjoyment and cultural education will be multiplied many-fold. It is an effective antidote for a generation raised on fear of sentimentality, shame of national pride and worship of adolescent cynicism.

Any criticism of the exhibition must be aimed at the fact that the exhibition, given the elastic theme "Romantic," stretches Webster beyond corporeal recognition and becomes more like a group show. For once the Modern, instead of following a decade behind the times, sensed a trend in contemporary painting—a resurgence of Romanticism, probably a by-product of the war—before it became public property. And then its directors, with the goal line in sight, proceeded to fumble the ball, and the trend was lost in the pointless shuffle.

With Emily Genauer of the *World-Telegram*, I am wondering who had priority—Dorothy C. Miller, who picked the 213 exhibits; or James Thall Soby, who tries in a 20,000-word catalog to explain those same 213 exhibits within the framework of the theme. With all his scholarly strivings, Mr. Soby's essay is so confusing that it must mean all things to all men—even when we accept his loose definition that "Romantic painting represents the temporary triumph of Imagination over Reason."

Within this blanket-term, we find: the Colonial Portraitists (Copley); the Hudson River School (Durand, Bierstadt, Church); the Barbizons (Inness); the 19th Century Realists (Homer and Eakins); the Eclectics (La Farge and Hunt); the Artist-Reporters (Remington, Johnson and Bingham); the Eight of 1908 (Sloan); the Impressionists (Twachtman); the Expressionists (Weber and Hartley); the Abstractionists (Feininger); the American Scene (Curry and Benton); Surrealism (Atherton), the Artist-Scientists (Audubon), and the Social Protesters (Kopman and Evergood). In fact every phase of American art expression since Burr shot Hamilton, including straight romanticism.

Romantic painting, if anything, is emotional in appeal, accenting the heart rather than the mind. And yet at the Modern we see the cerebral exercises of such perennial favorites of the Museum as Morris Graves, Hyman Bloom and Loren MacIver. John Marin, who never painted an emotion in his career, is there with a wall-full of his delicate, decorative watercolors. I wonder what that robust realist, George Bellows, would think about being labelled a "romantic"? The sub-definition "intimate" perhaps excuses Joseph De Martini's bare-chested *Self Portrait*. Nothing, I feel, can warrant the inclusion of the stylized, colorless illustration of Rockwell Kent. And then the presence of the coldly precise bird portraits of the great artist-scientist, John James Audubon, isn't exactly romantic.

These are the weak points of the show, keeping in mind

the theme. However, if we stick firmly to the Delacroix-Gericault-Ryder-Blakelock tradition, which is the only acceptable definition of romantic painting in the art vocabulary, we find a small, but growing number of contemporaries upholding this trend. The true romantics in the show are: Jon Corbino, Elliot Orr, Karl Zerbe, Morris Kantor, Hobson Pittman, Henry Mattson, Paul Mommer, Matthew Barnes, William C. Palmer, Robert Archer, Franklin Watkins, Elizabeth Sparhawk-Jones, Edwin Dickinson, John Atherton, Raymond Breinin, Julia Thecla, Carl Hall, Peppino Mangravite and William Thon.

Even though it may be rather confusing to have Edward Hopper labelled a Magic-Realist and a Romantic-Realist within one year, credit must be given to the Modern for giving us one of the most exciting shows in several seasons. Also the intelligent gesture of putting prices on dealer-loaned paintings. Other museums please copy.

### The Government and Art

IT is the considered belief of this commentator that after the war there will be a definite need for an intelligently administered government program of public works—not another W.P.A., but rather a planned program which will not only enrich the country, but will give the individual workman honest pride in his toil while the nation bridges the gap between war and peace economy. It is a difficult, but not impossible, order for artists, as well as road builders and soil conservators.

However, on any essential question there are honest differences of opinion. Such is the opinion of Forrest Huttenlocher, prominent Des Moines art patron, who accepted the challenge in the "tag" line of my Nov. 15 editorial ("What are your thoughts?") to outline a convincing case for the opposition. Writes Mr. Huttenlocher:

"The business of Government is primarily political; the business of making, selling, and buying art is not political. If the arts go to the Government for aid, there is an admission that something is unhealthy or beyond others to handle.

"Perhaps those in the arts have failed as business men, but they need not if art is essential to our way of life, and if the things created are considered as is merchandise. The brains of business men have made much of so many things less important than art, and I doubt if anyone wants to admit that those interested in art have less brains. We need to do more thinking. When we sell an article, advertise it for what it is. Don't you think we often confuse historical and aesthetic values? Don't you think that we have so progressed because of our heritage and resources, that in practically every field we can do things better now than they could several hundred years ago? We don't need to discredit what has been done, and they should be preserved as our heritage, but not as our gods.

"When we admit that we all improve, and there may be living artists able to give aesthetic satisfaction, then we would be encouraging people to buy something that they can afford. People are hungry for something to occupy their minds and to satisfy their souls, but they seem to think that unless it is old and costs a fortune, it has no value. The whole thing invites a campaign of education and salesmanship similar to that used in the early days when automobiles were new. Today it is not difficult to sell an automobile and if we are as smart as those in the industries, the same thing can be done in the arts. When this is accomplished, artists will prosper. The job lies not alone in producing good art, but in selling it to the public through dealers, museums, and other agencies. The weakness is more in the distribution of art than in its creation.

"I do not believe the artists want a dole or a nurse maid."



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## THE READERS COMMENT

### Objects to Chagall

SIR: Really, I am quite at a loss to comprehend how intelligent people can give any serious attention to such pictures as *The Blue Rooster* on your November 15th cover. Perhaps we must charge them off simply as debit items against the current tempora and mora.

—J. L. EDWARDS, Atlanta, Ga.

### Reply to George Whiteside

SIR: It is not in Evelyn Marie Stuart's statement: "If a picture can't speak for itself there is little to be said for it"—but in George L. Whiteside's objection, that "contortion of thought and reasoning" resides. Mr. Whiteside's attempted analogy between a written essay and a painting is quite futile. Reaction to them is of a distinctly different nature. To the painting, it can only be purely visual and should be spontaneously perceptible.

There is no such thing as a deeply thoughtful picture. A picture does not think. The artist does—sometimes! All the thought or mystery which the artist has been able to sense in his subject is concretely presented. This work is to be "seen."

The much needed education of the spectator, justly advocated by Mr. Whiteside, can only be acquired and developed by his constant exercises in "seeing," and, of course, comparison. When verbal or written explanation of any picture seems necessary the picture is bad, for it lacks the main attribute of all the Arts—lucidity.

—ALBERT STERNER, New York.

### Justice for Cro-Magnons

SIR: This labeling of modernists as primitives is unjust in a sense to the earliest of human efforts in art, and the achievements of the early craftsmen. Taking, for instance, the paintings of the animals of the Cro-Magnons who lived in the caves of France and Spain, such art made by the primitives of some 20,000 years ago is as wonderful as the work of the most accomplished men of our time. Are we not doing these early artists an injustice by comparing the modernists to them? The modernists are more truly amateurs than primitives.

—LEANDER LEITNER, Wilmington.

### Puzzled

SIR: It is not strange that the players in Julia Thecla's *Chess, White's Move* seem puzzled, distracted or indifferent on page 9 of October 15 DIGEST. It would be impossible to play with the board she has contrived (the board should have 64 squares; hers has 56). She is undoubtedly within her artistic rights to abandon the superfluous, but why number the ranks (the squares running sideways) 1, 2, 3, 4, etc.?

—CAROLINE BÉDARD, New York.

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# The ART DIGEST

PEYTON BOSWELL, JR., Editor

December 1, 1943

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Marcia Hopkins,  
Circulation

Alfred Davidson,  
Managing Editor



*The Lady's Last Stake:* WILLIAM HOGARTH



*The Infanta Maria Teresa:* DEL MAZO

## Morgan Old Masters Exhibited for Charity and Dispersal

AT THE Knoedler Galleries in New York hang fifty-one paintings from the J. P. Morgan collection which are shown for charity (with an admission charge of 55c to benefit the Citizens Committee for the Army and Navy), and are to be sold to settle the Morgan estate. With this show, the near 100-year old firm of Knoedler has re-created a scene of the early 1900's when Old Masters were marketed on these premises in an accustomed way. Times are slimmer now and paintings of the calibre of the Morgan treasures come less frequently in droves of 50s.

The elder Morgan inclined toward pedigree in more ways than concerned the masters whose work he collected. Among the subjects of the many portraits shown here are court beauties and titled persons whose personal history is romantic in the extreme. There is the 17-year-old *Miss Rosamond Croker* by Sir Thomas Lawrence, meltingly sweet in white satin. The 21st child of William Pennel, Rosamond was adopted by the Rt. Hon. John Wilson Croker; nicknamed "Nony" by King George IV, with whom she was a great favorite in spite of a cast in the eye (which Lawrence used his art to obscure).

Gainsborough's painting of *Miss Eliza Ann Linley* with her young brother,

brings remembrance of the story of the famous dark-eyed singer who eloped at the age of 18 with Richard Brinsley Sheridan, the playwright, when her family would have put her in a convent. Van Dyck's long panel standing portrait of a *Genoese Lady*, presumably of the family of Ambrosio Marchese Spinola (oft painted by Van Dyck and once by Rubens), is richly clad in rust-colored silk and gives her hand to a child who stands with her. By Rubens is the *Archduke Ferdinand*, Cardinal-Infant of Spain, in glistening armour and lace collar, hair in curls, pictured

A world in flames has confronted art museums with an alternative: of making frantic efforts to serve, for the most part badly, purposes for which they are ill adapted, or of continuing calmly to serve well their characteristic purpose, as a haven of serenity, peace and rest. We have not hesitated to choose the latter, and the public—whether of war workers, or of men on leave from the services, or of relatives who must wait in anxiety—seems to have ratified the choice.

—FISKE KIMBALL, Director  
Philadelphia Museum of Art

at the age of 26, the year he made his triumphal entry into Antwerp and became Governor of the Netherlands.

The little *Infanta Maria Teresa*, in the exaggerated china-doll skirts and hoops worn in the Court of Spain during the reign of her father, Philip IV, is shown in an interior. Kinder with the royal family than was Goya, the artist Del Mazo painted the little Infanta, who was to become the wife of Louis XIV of France, most sympathetically. It is one of the handsomest paintings in the collection and has just been bought by the Metropolitan Museum of Art. Goya is represented here, too, in an uncompromising portrait of the *Duke de Osuna* of the vastly landed family of Osuna, of 17th century Spain. And "*La belle Jardinière*" is here, too, in a painting by Charles Andre Van Loo, court painter to Louis XV. The artist shows *Madame de Pompadour* in her garden (possibly Versailles) dressed for summer in straw hat, low-cut gown and blue ribbons.

*Lady Hamilton*, reading the news of another Nelson victory, is the Romney version of the lady Mr. Morgan fancied. His Hogarth, it must be said, is unusual. Hogarth had ceased painting "conversation pieces" by this time (five years before his death) but the Irish-

[Please turn to page 27]

December 1, 1943



Round Rock: HENRY MATTSON



The Exile: MARION WALTON

## Whitney Museum Returns Home With Excellent American Annual

THE ANNUAL EXHIBITION of Contemporary American Art is currently installed at the Whitney Museum, and to all effects and purposes the Whitney lives on just as before. It is a great pleasure to handle the same design of catalog, find galleries furnished and lighted just as before, the whole house hung with paintings, watercolors, drawings, the sculpture hall alive with a variety of things, just as always. No doubt much of the pleasure is in having a friend not depart, after good-byes have been regretfully said.

Is it just possible that in the eight months the Whitney has been closed, American art has flowered a little further? Or has the Whitney made a better selection than usual or, still more likely, is it just that paintings have an advantage when hanging on the Whitney walls? Perhaps the fine lighting of the galleries accounts for the fact that certain canvases looked better to us here than they had, hung elsewhere. This is surely true of Saul Schary's *Europa, an Allegory*, a classical landscape of rich nuances of color; Gregorio Prestopino's *Scrubwoman*, a fine study of dark and light patterns; Darrel Austin's *Moon Song*, full of beauty and gentle, silvery, illumination. Fletcher Martin's monotonous *Survivor* has far more color in its greys than we had known. John Heliker's *The Tower*, a complicated formation of rocks and abandoned construction, is the kind of painting that must be well lighted. George Picken's *Electrical Storm* is another landscape that rings out clear and true.

In the daylight gallery, Kuniyoshi's *Somebody Tore My Poster* is a pleasure for more reasons than for its apparent comeliness. It represents a comeback and a leap ahead for the artist whose recent exhibitions have been slight and verging on repetition. This big canvas,

Painted last summer, is interestingly *trompe l'oeil*.

George Grosz has painted a scene of utter ruin and carnage which he calls *The Ambassador of Good Will*, a fat ghoul on a battlefield; Julio de Diego has fashioned an interesting abstraction on a theme of ship building, a bridge, and emblematic architectural forms. It is titled: *They Cross the Seven Seas* and hangs in the East room which the Whitney has always reserved, and does again, for paintings of high and refined design. Other things here that look fine, besides the usual Stuart Davis, are: Walter Houmère's *Broadcasting*, a colorful play on shivering red lines of charted sounds; George L. K. Morris's *Nautical Composition*, which does much to keep fresh the Braque tradition; Balcomb Greene's *The Red Robe*, sensitively balanced.

A severe contrast is seen in Robert Gwathmey's *The South*, more an eloquent essay than a painting, keenly delineated and fraught with social criticism. Nearby is Lyonel Feininger's *Coast of Nevermore*, than which nothing could be more removed from man's affairs and failures.

Benton appears the same in 1943 as he has the last four years; Albright's *Ashes of Remembrance* is an almost touching depiction of a fading plump beauty, though painted in the usual ashy way. But surpassing themselves are Edward Laning in a *Self Portrait*; Gropper in his most ambitious painting to date, *Partisans*; Mervin Jules in *Little Presser*; and Clarence Carter in the most incongruous picture of the year, *War Bride*, certainly arresting, and skillfully told. Joe Jones painted *Eskimo Women Fishing*, a world's width away from wheatfields and in its high quotient of style, practically unrecognizable for Jones. Curry has painted a nude; oft-prize-winner John

Rogers Cox has also brought his easel indoors for a questionable advantage. Guglielmi's view of *The River* from a concrete river-edge drive is effective in its bitingly realistic way; while Henry Mattson's *Round Rock* takes care of the dream side of painting.

In the diverse collection of sculptures are de Creeft's beaten lead head, *Himalaya*; Goodelman's sailor on *Furlough* with dancing partner; Robus' backwards somersault, *Once Over*; Nat Werner's *Flute Player*, a remarkable wood sculpture; Marion Walton's *The Exile* in black plaster, a most impressive composite portrait of all nations' great minds and talents suffering from unhappy transplantation.

Drawings by Gropper, Heliker, Palmer, Richard Taylor, Paul Cadmus; and watercolors by Milton Avery, Rainey Bennett, Raymond Breinin, Morris Graves, Bertram Hartman, Marin, and the big Burchfield *Coming of Spring*, which occupied him off and on from 1917 to this year—these are some of the notable exhibits in a thoroughly interesting study of the work of today as it is seen by the Whitney's director, and the Museum staff who selected the show.

The Metropolitan Museum's Hearn Fund will expend \$10,000 in purchases from the show, and the Whitney Museum will add a like amount. These purchases will be announced in a later issue of the Digest.—M. R.

### Allied Artists Enlarge

Newly elected to membership in the Allied Artists of America are the following: Margaret French Cresson, Cyril Arthur Lewis, Albino Manca, Alfred S. Mira, Marian Sanford, Bion H. Barnett, Jr., Edgar Corbridge, Richard J. Crocker, Alfred Fuller, Frank S. Gordon, L. Margaret Graham and Dana Pond.

## Early Children

THE GROUP of 18th and 19th century portraits of American children now being shown at the Harry Stone Gallery are largely anonymous. The artists were frequently unknown itinerant painters, who arrived at a front door with no more fanfare than a peddler and, if good salesmen, settled down with a family and "did" them all. Often they were done by amateurs within a family.

In recent years connoisseurs have become increasingly aware of the charm and artistic value of these early primitive paintings. Canvases have been rescued from attics, cellars, even junk dealers, and given their rightful place in the world.

The current exhibition shows considerable variety of treatment, from the flat and stylized design of the truly primitive *Child With Tassels*, to a few ambitious canvases of three dimensional perspective. These early unknowns seldom paid much attention to anything but the faces of their subjects, set them on bodies and in stock backgrounds previously prepared and which didn't rightly belong to them.

Often even the babes in arms have the adult faces of dwarfs, such as the prize exhibit *Baby in White*, which first horrifies, then fascinates the looker. *Mary and Her Little Lamb*, both bestrewn with garlands, is one of the few examples of prettiness. Stronger is *The Portrait of a Boy*, circa 1700.

A few of these portraits are handsome, particularly the fine *Young Girl With Music Book*, identified as painted by W. Sutton around 1820. For the most part life was real and life was earnest, both for the artists and for their young sitters who were on the threshold of living it.—J. G.

### What Is Modern Art?

In a lecture course to be held at the Museum of Modern Art Wednesday evenings from Dec. 1 through Jan 12 (except Dec. 22 and 29), lecturers Ruth Olson and Inez Garson will answer the question, "What Is Modern Art" in a series of five sessions. Fee will be \$5.

*Mary and Her Lamb*: UNKNOWN (Circa 1830). At the Harry Stone Gallery



*Nude With Pink Drapery*: GUY PENE DU BOIS

## Guy Pene du Bois Forever Youthful

AGAIN the Kraushaar Galleries have made way for the paintings of Guy Pene du Bois, 60-year-old American artist whose canvases grow more gracious, more gala, more good humored as the years go by. Du Bois has always painted women with special relish and the several informal portraits shown until Dec. 11, two nudes, and a few interiors featuring women, are as appreciative as ever, though in many ways more elegant.

Du Bois is keeping up with styles, now. He held to the fashions of dress of the 1920's too long, we thought for a while. But see *Babette Ullman* in pink sweater, *Ann Clift*, who knows how to wear a hat, and note the 20th century pose of assurance and elegance the young *Sara in Profile* strikes as, erectly postured, and simply gowned in white, she becomes one of his loveliest paintings.

The gala note in this year's show is contained largely in landscapes most of them suburban, having to do with someone's front gate or row of big elms, the end of a garden or a stretch of orchard. One West Virginia vista, however, is straight-out landscape painting and treats with dried autumn woods banking a glistening river, a railroad and powerhouse connoting the invasion of industry on an otherwise primeval scene.

The point of view here is youthful forever. Perhaps Guy Pene du Bois's artist daughter Yvonne, his stage de-

signer son Raoul, have given to him in the same measure they have taken. Humorously (and at the same time beautifully), the elder du Bois has painted a gasless car on chocks, seen through the door of a well-kept garage. He has titled it, *That Man!* and expects his anti-New Deal friends to enjoy that one. *Nude with Pink Drapery* is a star picture in the show; and *Solitaire* is one of the most successful lamplight interiors with figures we have lately encountered.—M. R.

### Museums Buy Jane Peterson

A flower painting by Jane Peterson has just been purchased by the Wichita Museum of Kansas, through a bequest left by Anna Laichhardt Trotter, long a teacher in Wichita public schools. It will be hung in the museum as a permanent memorial to this teacher.

The Museum of Richmond, Indiana, also announces the acquisition of a painting by Miss Peterson, who will hold an exhibition at the new Grand Central Galleries on 57th Street next February.

### Before the Deluge

For two months, beginning Dec. 6, the Pierpont Morgan Library, New York, will feature Fashions of the French Court in the 17th and 18th centuries—a period before the Revolution which is being illustrated at the Wildenstein Galleries this month.



*Desecration*: ELLIOT ORR. Lent by Lt. Alastair Bradley-Martin



*The Widow*: HOBSON PITTMAN  
Lent by Whitney Museum

*Suicide in Costume*: FRANKLIN C. WATKINS  
Lent by Philadelphia Museum



## Romantic Painting At the Modern

THERE is little doubt many a rendezvous will be held on the second floor of the Museum of Modern Art from now until Feb. 6th in the midst of the romantic setting which has been contrived there by Miss Dorothy Miller in an exhibition of *Romantic Painting in America*. Two hundred paintings span three centuries and represent about 120 artists. "Romanticism," states James Thrall Soby, "commenced to evolve as a formal movement in American painting around 1725, reached a climax in the first half of the 19th century and thereafter survived as a state of individual mind. . . ."

However it came, whatever form it took, no matter its exact credentials today, romance is present, throughout our painting history. This, the Modern makes clear in its current presentation, the *tour de force* of its 1943-44 season.

On press day, we encountered Edward Alden Jewell of the *Times* on his second time around the exhibition (we were then on the threshold of the contemporary section.) With delight, he reported: "They're romantic, alright. Everybody is a romantic painter these days. Except Mondrian. And he's not in the show."

Starting with John Singleton Copley's legendary and violent *Watson and the Shark*, (the only such painting the portrait painter is known to have done), then showing historical and battle subjects by Benjamin West and John Trumbull, the exhibition and its accompanying book by James Thrall Soby (in itself the most romantic essay on American painting we have ever read) share the responsibility of tracing this special development in our painting. Soby tells of Washington Allston's youthful penchant for painting "wild and marvelous" scenes of witches and robbers. Shown, are many Allston romantic and idyllic landscapes which set the Hudson River school on its Romantic-Naturalism way a generation later, and the exhibition continues, without undue haste, to develop its theme by isolating examples of Romanticism all the way to today from the work of a great many front-rank painters.

On first thought, we are inclined to declare that we do not live in a Romantic Age. We resist the idea that there is much romance in painting today. But, after seeing this exhibition, we are satisfied that there is. True, romance enters many a painting by the simple device of cloaking the subject with moonlight. A white moon, or an overall blue mystic night lighting can make anything from a self-portrait (Joseph de Martini's and Edwin Dickinson's) to a lynching (Benjamin Kopman's), romantic in effect. This was one approach in making selections for the show. Intimacy is still another cloak. It can be of the family (as in Hopper's *Cape Cod Evening*, Bellows' *The Picnic*, Demuth's illustrations of Henry James' *Turn of the Screw*, Eakins' *Elizabeth at the Piano* and La Farge's *Self Portrait* in a

twilight meadow). Or, intimacy with a religious note (as in Weber's *Chassidic Dance* and O'Keeffe's *Black Cross*).

Paintings that stem directly from Delacroix get a free pass for that is Romanticism, in art vocabulary. Some were automatically included if they had more than a little of Delacroix's red to liken them to the school. Thus: Samuel F. B. Morse's *The Greek Boy* (with, in addition to red, certain of the same incitement against injustice stirred by the Greek War of Independence); Benjamin West's violently composed *Saul and the Witch of Endor*; the colorfully romantic Robert Loftin Newman paintings; a Corbino (any one would have done), and a glorious head of an Indian Chief, as portrayed about 1832 by George Catlin.

As with moonlight, suspense and mystery can be conjured by an approaching storm or a heavy fog. While our late 18th century and early 19th century artists knew more about painting atmospheric effects than we of the industrial age will ever even see in nature (what Church couldn't do with an Ecuadorian volcano at sunset, or Thomas Cole with a golden Connecticut River Valley in a rainstorm!), there was Martin J. Heade who went fishing on Larchmont Bay in 1868 and left a beautiful document of the effect on the scene of a sudden electrical storm that turned the harbor black. And since that time, Henry Mattson has said about all there is to say about *Stars and the Sea* in perhaps the most thoroughly romantic painting in the whole show.

Although lovers are absent in Ryder's and Blakelock's moonlight scenes, though Eilshemius' stories of passion were more melodramatic than intimate and Sloan's love was for his own Greenwich Village, and Weber's and Hartley's for beauty of translated color in nature, the after-dark hour in American painting is full of romance.

It will be noted that worship of nature lessened as life in America grew older and more functional. But in its place came imagination and fancy to re-supply the national stock of wonderment. Elihu Vedder, back in 1864, did something that is not so rare in painting today as it was then. He painted a typical Long Island Shore spit of sand, and dreamed up a dragon nesting there; called it *The Sea Serpent's Lair*. Darrel Austin's killers, the panthers and lionesses produced by his imagination, indicate something of the same desire to conquer the unconquerable. Feininger, and Burchfield in his youth, conquered nature by translating it to their own devices: that of design. Franklin Watkins and Rico Lebrun lean towards violence for their romantic wonderment, Atherton and Breinin towards the unexplained.

In a realistic age, it is a little disquieting to stop on a note of escape. But the exhibition ends with Morris Graves; therefore with its feet completely off the ground. We would have preferred to end on a humorous note. It would have been more hopeful for the future of painting to conclude today's review with, Elizabeth Sparhawk-Jones' *Lady Godiva*, or Mangravite's *The Abduction of a Beautiful Lady*; as light as they both may be.—M. R.



*Stampeding Bulls*: JON CORBINO. Lent by Toledo Museum



*Storm Approaching Larchmont Bay*: MARTIN J. HEADE  
Lent by Ernest Rosenfeld

*Lady Godiva*: ELIZABETH SPARHAWK-JONES  
Lent by Mrs. Otto L. Spaeth





Boissy d'Anglas at the Tribune: DELACROIX

## An Exhibition on the French Revolution

By Georges de Batz

FRANCE is preparing to rise from the chaos in which she has been prostrated since her invasion two years ago and many hope that she will succeed in her attempt to become a free nation again, helped by the tenacity of her underground heroes and by the courage of the anti-collaborationists. These men are animated by a revolutionary spirit, very much the same as the one which led the French in 1789 to revolt against despotism. Thus an exhibition on the theme of the French Revolution is a timely manifestation; authentic documents such as are exhibited at Wildenstein (through December) will be a greater help to those who wish to study one of the most momentous periods of world history than the reading of doctrines promulgated by certain circles which promote cunning ideologies shrewdly clad in the tricolor. These circles write on revolutions for which they would never fight nor die; in their Victory gardens grow only useless flowers of rhetoric.

Before going into detail on the exhibition, it might be helpful to remind the reader of the state of things as they were in France in 1789. France at that time was a country without a system of government, therefore it was impossible to govern, as Calonne wrote to Louis XVI; it was this condition which caused the ministers of State to fail in their attempt to reform the abuses of the Court and of the politicians. Furthermore, it produced discontent in the people, a state which had already been fostered by the claims of the Philosophers of the 18th century.

The people, fully aware of the inequality of the classes, and crushed by heavy taxes, found life hard and longed for a bettering of conditions. Reading the works of Plutarch, Corneille, Rousseau, d'Alembert, Diderot, Helvétius and other authors and applauding performances of the *Marriage of Figaro*, the French became more and more aware of their predicament and it was

only natural that the teachings of Voltaire should fashion pupils such as Desmoulins, Danton and Robespierre.

The desire for a change that was sweeping through France was also encouraged by the evolution of ideologies, by the advocacy of dangerous utopias, and by the disappearance of piety; it led the masses inevitably toward civil war. They did not pause to think that such a revolution might bring about a worse situation, or even a prompt restoration of the former regime. They yearned desperately for some new form of government, not only because theirs was unsatisfactory, but also because they were tired of it. The ignorance of the most elementary laws of sociology and nature displayed by many popular leaders as well as by street orators, the immense desire for equality for all,

Voltaire: LA TOUR



in addition to other things such as a sort of neo-classic psychology born of the readings of the authors of antiquity, and the cosmopolitanism which spread through France with the translation of Franklin and other famous foreign writers, were also complex factors which served to further undermine the monarchy and eventually led to its being declared obsolete. From the books of the Philosophers, from the desire for governmental reforms and from the spirit of cosmopolitanism, the slogan "Liberty, Equality, Fraternity" was born.

The year 1789 is not far away. One cannot present, as in a fairy tale, the events that took place at about that time. Even in this country—which does not possess a *Carnavalet*, nor the *Archives Nationales*—many pictures, autographs, books and other documents can be had to prove which facts are facts and which are fantasy. A selection as large as the one seen at Wildenstein is indeed a small fraction of the wealth of material that sleeps in the libraries, museums and collections of the Nation. If the organizers of this manifestation had not been pressed by time, it is very likely that Professor Gilbert Chinard, the fine scholar to whom this exhibition owes much, would have found many more rarities related to the subject. Nevertheless, no less than 437 items compose the impressive total.

Among them are pictures of fine quality like the many paintings by that cowardly genius, David, those by the French Corregio, Prud'hon, the fascinating *Voltaire* by La Tour and the canvases by Drouais and Vigée-Lebrun. For the amateurs of thrills, there is the volume lent by the University of Louisiana. It is perhaps this book, stained with blood, that Marat was reading in his bath tub when he was stabbed by Charlotte Corday; Laurent Basse, Marat's secretary, so states. Marat's testament, virulent manuscripts by Camille Desmoulins, by Robespierre . . . and by Louis XVI *le débonnaire*, also many important letters, often touching, by Marie-Antoinette, the Princess de Lamballe and Joséphine Bonaparte are to be found in the show. There are others by Lafayette, Jefferson, Franklin, Washington and the "incandescent" love letters written by Bonaparte to his wife.

Among the rare documents, one can see the accounts of Cléry, the valet of Louis XVI, for the expenses of the Royal Family while in prison, the health bulletins of the King issued at the Temple shortly before he went to the guillotine, the interrogation of the Comtesse de Lamotte, the infamous heroine of the necklace affair, which were once part of the Bastille archives. As for the books, they are works of art worthy of attention. Some of them, such as the *Recueil d'Estampes représentant les différents événements de la guerre de l'Indépendance* and the *Tableaux d'Histoire*, are illustrated by the leading artists of the end of the XVIII century who also engraved the fine portraits and subjects shown in the exhibition. Others are very rare items, indeed sometimes so rare that only one or two copies of the work are known.

This enumeration of works of art

[Please turn to page 23]

The Art Digest

## Marines at War

A PERFECTLY CORKING BOOK of sketches and reproduced paintings made by men of the United States Marine Corps, has been published by Hyperion Press and is being distributed by Charles Scribner's Sons. The astonishing thing is that so many artists joined the Marines. For in turning the leaves of this picture book (which has just enough text to locate the scenes and to identify, and briefly biograph, the artists) one is struck as strongly with the realization that these are professionally good drawings, as with the thrill of getting the low-down on what Marine warfare is really like.

This is as near as almost any civilian will ever come to looking in on the Marines in their sea, land and air activities; in their muddy fox holes; their landing parties; their cautious night patrols; violent tank maneuvers, or when standing in line for chow in a jungle rain.

Such sharp reporting will be as vivid generations from now as it is today. Nothing about this book will wear out and become obsolete any more than the memories of Guadalcanal, so graphically depicted, will pale in significance as the focal point of war shifts. We would like to see lots of people give this book to stay-at-homes, and reserve a copy for returning Marines.

Some idea of the publication can be had from the exhibition in the Auditorium Galleries of the Museum of Modern Art, current until Jan. 9. Fifty original watercolors and sketches from the South Sea battle areas are shown, about half of which are reproduced in the book, *Marines at War*, which, altogether, contains seven color plates and more than 100 drawings. Aimeé Crane did an excellent job of editing.—M. R.

## Mocharniuk in Wood

Nicholas Mocharniuk is one of a steadily growing list of artists who have graduated from the Washington Square outdoor show to a 57th Street gallery. Certainly he is one of the best to make this leap.

A year ago last fall Mr. and Mrs. E. P. Marqué of the Marqué Gallery saw with considerable excitement that the little animal sculptures displayed on a Washington Square sidewalk had a great deal more than the amusing charm that first met the eye. They invited the artist to exhibit at their gallery in January. That show included, of necessity, many of the small decorative pieces that had been made to sell in shops, but it was praised by the critics and well received by the public.

This year's return engagement at the same gallery represents almost a year of concentrated and serious work, through which the wood sculptor has evolved something very personal. Mocharniuk's rhythmic, elongated figures come out anywhere from three inches to three feet high, but large or small they have a flowing line, and many contain the mystic universality of Eveyman.

This thoughtful artist not only has an unerring instinct for the beauty of the curved line, but he has something to say when he uses it.—J. G.



Flowers (1901): PABLO PICASSO

## A Glance Backward at Our Contemporaries

IT IS ALWAYS interesting to see the early work of artists who have become part and parcel of the fabric of contemporary painting or sculpture. Sometimes morbidly, sometimes for scholarly reasons, we return to the beginnings of important things to find clues to the later flowering (the secret of life, mayhap).

At the Buchholz Galleries, New York, through Dec. 4, are 46 early examples of as many well-known living artists. In practically every case, the choice of work exhibited is as remote as conceivably possible from the later work by which we know most of these men.

I can confess that my failure to guess, without benefit of catalog, which youthful work was who's, was an amusing performance. Faced with an early Mas-

son watercolor, I named it unhesitatingly an early Burchfield. Coming then on a 1913 oil by Arthur Dove, I revised in favor of having at last found the Burchfield. But there was none there. Brancusi's bronze *Portrait of a Girl* could be a Flannagan; Braque's Fauvist *River* might have been by Frieze and Derain's *Harvest* of the same period could be an early Leger. De Creeft's 1915 bronze head of a girl is Botticellian and traditional; Jacob Epstein's marble abstraction, *Mother and Child* is as smooth as an egg and as embryonic.

Only Despiau and Lehmbruck, among the sculptors, appear as we know them now, perhaps because their main work was done in the early 1900s. And Maxi-

[Please turn to page 27]

Street Scene (1915): STUART DAVIS





Sandra Ingalls:  
E. BARNARD LINTOTT

## Lintott's Children

BARNARD LINTOTT, long well known in America for his excellent flower paintings and landscapes, is currently exhibiting portraits of children at the Macbeth Gallery.

Lintott had done portraits of many of the first families of England, including Lady Diana Manners of *Miracle* fame, when he was recommended by Sir William Orpen to undertake the painting of American notables. Due to a comedy of errors and exigencies, his first two successful exhibitions in this country did not include portraits, and his reputation with the general public was established along other lines.

The present showing of portraits, the first in some fifteen years, is devoted entirely to children—and an intelligent and attractive looking group of offspring they are. Young Captain William Armstrong and Robert Thayer are handsome and resplendent in the full dress uniform of the Knickerbocker Greys. Sally Thayer, Robert's sister, already shows the character that might be expected of a grandchild of Ruth Pratt.

The small, bright blond head of little *Peter Tillman*, and his intelligent dark-eyed sister are felicitously enough portrayed. *Irene in Blue* is a fine painting of a child whose bright eyes miss little. The very young blondness of Timothy Childs is simply set off by the dark blue Chinese robe he is wearing. Particularly successful is the sensitive head of Michael Sterner, Mrs. Lintott's grandchild.

Portraitist Lintott by no means confines his talents to likenesses of children. His adult subjects have included such personages as John Dewey, Frank Lloyd Wright and the late Mrs. Sarah Delano Roosevelt.—J. G.

### Magic Realists in Canada

The Art Gallery of Toronto is currently showing the group, Realists and Magic Realists—American 1943 (through Dec. 12), which was presented at the Museum of Modern Art last year.

## Brooklyn Revives Memories of "The Eight"

"GEORGE B. LUKS Brings Pigs to Artistic Fair and Mr. Prendergast Glories in Strange Hues." So ran a New York *Herald* headline above a review of the first show of *The Eight* at the Macbeth Gallery far back in February, 1908. Today only two members of this insurgent group are still alive to see the full and impressive revival exhibition of 86 paintings, a gallery of drawings and cases of their sketch books with which the Brooklyn Museum is honoring their revolutionary contribution to American art.

The scene is set at the entrance to the special exhibition galleries with a huge photomontage, made up of early photographs of Lillian Russell, Diamond Jim Brady, Weber and Fields, Hammerstein's Roof Garden, park and street scenes of the period painted by these artists. Around the walls in one-man groups hang the early work of Robert Henri, Arthur B. Davies, William Glackens, Ernest Lawson, George Luks, Maurice Prendergast, Everett Shinn and John Sloan. Many of these paintings were shown in the original, smaller exhibition at Macbeth. Many are from private collections and have seldom been seen, but all in this gallery are from that turn-of-the-century period.

Why the first and only showing by this short-lived group produced such yards and yards of adverse newspaper criticism and controversy is now hard to understand. The gentle charm of Prendergast came in for particular blasts in the press of 1908. To the *Globe's* critic, his canvases looked "for all the world like an explosion in a color factory"; the *Herald* spoke of his "strange studies in pink and purple paint," went on to say: "There is what appears to be a tall birthday cake, which is called a Tower." James B. Townsend, thoroughly upset, wrote in the *American Art News* of "so-called pictures that can only be the product of the cider much drunk at St. Malo in Brittany, where Prendergast's crazy-quilt sketches were conceived and executed . . . blotches of paint without harmony of color or tone."

George Luks' *Pigs* received more abuse than any other single canvas. One reviewer thought Davies "in doubt between genius and insanity, never as to his lack of drawing anatomy"; another spoke of his "mythological style, quaint (sic) and original." Henri was accused of "a strain of coarseness," a "slap-dash way of laying color on." John Sloan was given grudging praise for his painting in *The Cot* (a beautiful study of lights, whites and textures), was roundly slapped for "the theme which shows neither taste nor originality." Shinn and Lawson came off best with the press.

The chief complaint was that of Edwardian sensibilities offended by "vulgarity and coarseness." Said "The Gilder" in *Town Topics*: "I defy you to find anyone in a healthy frame of mind who wants to hang Luks' posteriors of pigs, or Glackens' *At Mouquins* [now loaned by the Chicago Art Institute], or John Sloan's *Hairdresser's Window* [so warm and human] in his living room or gallery. Is it fine art to exhibit our sores?"

Seven thousand people saw the first show which ran from Feb. 3 to 15 in 1908. Newspapers reported \$8,000 in sales. Mrs. Harry Payne Whitney bought exhibits by Henri, Luks, Shinn and Lawson, but most of the carriage trade threatened to withdraw their business from the gallery sponsoring the exhibition.

*The Eight*, despite elaborate plans, ceased to function as a group after this one brilliant performance. But they injected new life into American painting, exerted such growing influence as to make a complete re-showing a major museum event.

In the present exhibition the sections devoted to Sloan and Glackens are especially imposing. Sloan's *Dust Storm*, that obscures the outlines of the Flat Iron Building, is real; the foggy, well-loved *Wake of the Ferry* might better have served the Modern Museum's romantic theme than the picture they used. His gas-lit, celebrating *Election Night* crowds appeared in the 1908 show, as did Glackens' colorful (for that day), beautifully organized plaza scene, *Buen Retiro, Madrid*, and his handsome big *Shoppers*.

Lawson, is strongly represented by a full showing of substantial city scenes, as well as the impressionistic landscapes for which he was best known. Prendergast's quiet enchantment has seldom been better displayed than by the 13 canvases and watercolor sketch book now on display. Davies' *Flood*, reproduced in the 1908 catalogue, disappeared shortly thereafter into a private collection, is shown now for the first time in many years. Henri, Luks and Shinn are to be seen in pre-eminent performance.

Two late works by each artist are displayed in the large entrance to the Museum, wisely segregated from the main showing so as not to interrupt the almost magic tonal flow of the earlier paintings. Generally, these are much brighter in color, lack the impact of those of the "outlaw" days.

This ably assembled and beautifully presented exhibition must be credited to the museum's Curator of Paintings, John H. I. Baur. It will remain on view through January 16.—J. G.

### Art in Brooklyn Library

Calling it a great innovation, the Brooklyn Public Library, on Grand Army Plaza, will hold a series of one-man shows by contemporary American artists "to show the people of Brooklyn the best in contemporary art," according to Dr. Milton James Ferguson, the Chief Librarian. The first of the series (commencing Dec. 12) is a show of the paintings of Louis Bouche, well-known easel and mural painter.

The Brooklyn Museum has evidenced interest in this move to bring paintings before a wider public. John Baur, Curator of Paintings, has promised his assistance in selecting the exhibits.

### Wings Over America

"Wings Over America," official Army Air Force Training Exhibition, may be viewed at the Springfield (Mass.) Art Museum until Dec. 31.

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Art Digest



*Election Night* by John Sloan  
Lent by Rochester Art Gallery



*Coenties Slip* by Ernest Lawson  
Lent by Mrs. Margaret L. Nison



*Eva Green* by Robert Henri  
Lent by Violet Organ



*Dinard* by Maurice Prendergast  
Lent by Kraushaar Galleries



*The Little Madonna* by George Luks  
Lent by Addison Gallery

BELOW—*Roller Skating Rink* by William Glackens  
Lent by Kraushaar Galleries



BELOW—*Many Waters* by Arthur B. Davies  
Lent by Phillips Memorial Gallery





*Three Girls of Patzcuaro:* DORIS ROSENTHAL

## Latest Mexican Views by Doris Rosenthal

How Doris Rosenthal goes about collecting material for her paintings of Mexicans has been often rehearsed in such wide-awake publications as *Life* and the *New Yorker*. From now until Dec. 11, the public is invited to the Midtown galleries to see for themselves how she works, and the results she gets.

Of the 21 items in Miss Rosenthal's show, the second this year, all but six are drawings and pastels, done on location. The fine draftsmanship of these studies of children, women resting, bathing, on their way to market in all manner of picturesque headgear, tells at a

glance why the subjects go on canvas with such authenticity and surety. Such material as native landscape or a roof top view of a town centered around its cathedral, provides backgrounds. Somewhere between the drawing and the painting of *The Bath*, a boy has been substituted for a woman with long, heavy hair, but the tub remains the genuine, if extraordinary, Mexican article.

Only six paintings, all new, are shown, but they fully attest to the artist's continued growth and her ability to paint the Mexican scene without falling into a formula. Her palette is

working around to the cool side of the spectrum; subtle off-mauves, purples, blues and greens are replacing the brilliant earthy reds and browns of her earlier work.

*The City*, one of Miss Rosenthal's most ambitious works to date, deals successfully with a landscape, a nude, two figures, a still life, and problems of light and reflection—all in one canvas. *Woman and Children* is a dark-toned version of the Flight into Egypt set against a tropical background. In the *Three Girls of Patzcuaro*, thirty brown toes and three pairs of hands are as much a part of the story as the faces and flowers.

Last September, Miss Rosenthal was granted another six-month leave of absence from her job of school teaching in New York, and went back to Mexico. When last heard from this intrepid artist was on her way to an obscure village in Guatemala, where, she was told, the women wear most recherche skirts.—J. G.

## More Than Sunday

Ernest L. Sumner is more than a Sunday painter, he is also a week-end and vacation painter. His present showing of landscapes and flower paintings at the 8th Street Gallery represent the part of his life that he does not spend at the 23rd Street YMCA where he is employed.

Sumner has a cottage near Carmel, New York, where he spends his free time, winter and summer. Here he has painted the hills, the *Quiet Woods*, at all seasons of the year, shining snow in bright morning light, lengthening shadows of the late afternoon.

Long summer vacations have taken Sumner as far afield as Yosemite, where he painted *Kings Canyon*, to Gloucester with its fishing boats, and through Vermont in colorful autumn. He observes nature carefully, records on canvas what he sees.—J. G.

# EILSHEMIUS 1909

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## Out of the West

SCENES from the bad lands of Colorado and Minnesota form the prominent theme in Cameron Booth's initial New York one-man show of oils, gouaches and watercolors at the Mortimer Brandt Gallery (through Dec. 15).

Any idea that the identity of the colorful cowboy was lost in the invasion of the urban dudes is obviously mistaken, for Cameron Booth finds them plentiful for inspiration in his paintings. The canvas, *Shepherd*, depicts the wide flatlands of the western desert with a man-made oasis in the center and hundreds of sheep being guided by a picturesque westerner. Booth is essentially a colorist and employs a luminous palette to describe the mountains in the distance and the sands of the desert; tones carry the transition from one level of perception to another, and figures are depicted by outlines of recognizable forms.

In *The Park*, the painter strays from the wild uninhabited areas to depict a simple park interior with nature providing an interesting pyramid of trees; heavy thick tree trunks slope toward a center and the rays of the sun steal through to reflect pools of light on the ground. Booth achieves three dimensionality in this scene. Although the use of arbitrary colors may prevail in some canvases they are keyed to hold together and do so successfully.

Booth makes use of an interesting artifice to get the observer of his paintings interested in his scenes. In the painting, *In the Barn*, the two figures of the scene are facing inwards with their backs to the audience, hence, creating an interest in the activity in the rear of the canvas. Other paintings that share prominence in this attractive "first" in New York for Cameron Booth are the somewhat cubistic *Mining Town*, the pleasant, tree-lined *Summer Street* and the two standing *Visitors*.—A. D.

### The Stage and Art

That perennially happy marriage of the theatre and art is again being displayed in an exhibition entitled *Stage*, at the American British Art Center. Portraits of the theatrically great, stage and costume designs for past, present and future productions, and oddments relating to the theatre add up to some 100 items in practically all media.

Those who have to wait five months for their tickets to *Oklahoma* may whet their appetites by looking at Miles White's designs for that popular musical. Robert Edmund Jones shows costume designs for Robeson's *Othello*, the Motleys costume and stage set cartoons for Katharine Cornell's new *Friends and Lovers*. Watercolor sketches by Tchelitchev and Berman, for ballets projected or produced, provide interesting material. Dolbin draws directors Stanislawsky, Diaghileff and Max Reinhardt with a fine flourish. Sculpture is admirably represented by Jacob Epstein's head of Paul Robeson.

Work by several young and relatively unknown designers is included. Notable in this group are the imaginative and well executed costume designs by Irene Aronson.—J. G.

December 1, 1943



Landscape: MORTIMER BORNE. Awarded Noyes Prize

## Society of American Etchers in 28th Annual

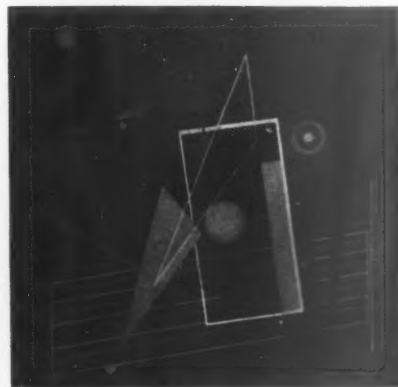
THE GALLERIES of the National Academy are again filled with prints, as the Society of American Etchers combines with the Miniature Printmakers in a large show restricted, as always, to metal plate. Drypoint is by far the most popular method used by the miniature printmakers although many of the little prints are etched, and several are in aquatint, one with color, and some en-

graved. Etching seems to have staged a strong comeback among members of the Society. Such skilled talents as George Wright, Martin Petersen, Luigi Lucioni, are sticking exclusively to this medium.

Betty Waldo Parish took the J. Frederick Talcott prize for *Church Road*, an etching and engraving. Another etching, [Please turn to page 26]

## m u s e u m of non-objective paintings

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Rachmaninoff: JOSE DE CREEFT (Beaten Lead)

## De Creeft Portrays Rachmaninoff in Lead

MUSIC AND ART were wed November 16th at the Passadoit Galleries, when an exhibition of the recent sculptures of José de Creeft revealed a monumental undertaking, a large beaten-lead head of the composer, Serge Rachmaninoff. So impressive is this posthumous portrait, it overpowers the sculptures shown with it, all recent works.

Malcolm Vaughan, who wrote a catalog foreword in appreciation of de Creeft's work, recounted his emotion on hearing Rachmaninoff's last concert in New York.

"There was an air of such lofty brilliance about it that we who listened were at a loss how to describe it, even to each other. On the following day I came across Olin Downes [N. Y. Times music critic] and asked him, 'Is there a word for virtuosity in music when the music soars above miraculous skill?' He

thought a while and answered: 'Art.' The reply fitted."

De Creeft has treated the subject of music before (remember his *Old Friends*, a cellist and cello); but this portrait head will be recognized as a thing that stands alone. To stimulate his memory of the noble face of the musician, de Creeft studied many photographs and obtained recordings of his music and set them to play while he worked. The beating out of the head from a sheet of lead occupied him most of a year.

Among other works displayed at this time are a Tennessee marble Z-shaped figure group called *Fear*; a red sand stone *Shepherdess*, a chastely cut standing figure; a head of the painter, A. Walkowitz. *Kneeling Woman* we found poetically rhythmic, its movement of kneeling being repeated as sounds in poetry often are.—M. R.

## Nina Balaban

LAST SUMMER in Woodstock, Dikran Kelekian became so enthusiastic about the work of Nina Balaban that he bought three watercolors, and urged her to have an exhibition. Without his encouragement this modest artist probably would not have had the show that is now hanging at the Pinacotheca in New York.

Miss Balaban, a widely traveled White Russian who has long been associated with writing and music, began painting three years ago. But once a Russian always a Russian, cosmopolite or no. Her large painted textile panel of *Two Birds*, the most arresting piece in the show, is imaginative, and strongly Byzantine in color and feeling. Who but the Russians successfully combine pink, magenta, fuchsia and vermillion? But they do, from Bakst to Tchelitchev, and Miss Balaban, and her watercolor head entitled *Franka*, is no exception.

Certain properties reappear in many different paintings. A fairy ring, before which a table with fruit is usually set, is sometimes enclosed by a white picket fence, sometimes by a hedge. The five knives in as many pictures are obviously there for utilitarian rather than psychological or symbolic reasons.

The artist uses mostly flat, pleasing colors, no perspective. She is strongest in her design. The exhibition will continue to Dec. 22.—J. G.

## Audubon Artists Annual

The Audubon Artists Group, so called because it was founded on the site of the J. J. Audubon homestead, will hold its third annual exhibition at the Norlyst Gallery from February 15 to 29. Although young as such organizations go, it boasts such eminent members as John Taylor Arms, Everett Shinn, Jay Connaway, Hugo Ballin, and others.

The \$3 membership fee entitles any professional artist to one entry in any medium. There will be two \$50 prizes, one for oil and one for watercolor; a bronze medal will be awarded to the most popular work. See Where to Show on page 24.

## Grolier Club's 60th Year

In connection with its 60th anniversary, the Grolier Club (47 East 60th Street, New York) has opened an exhibition comprising examples from its own iconographic collections. Open free to the public, 10 a.m. to 5 p.m. daily, until Dec. 10.

# PICASSO

Through December

## Pierre Matisse

41 E 57 ST.

GALLERIES

NEW YORK



Gibbs Grocery, Carbondale: AARON BOHROD

## Bohrod of Carbondale and Chicago

AARON BOHROD was born in Chicago and adopted Chicago back streets from the start of his painting career (as we know it) for his main subject. He had almost immediate success with these ragged and spirited accounts of poverty; and as his success lengthened to include coveted museum purchase awards, invitations to all major shows, two Guggenheim Fellowships, and position as artist-in-residence at the Illinois State Normal College in Carbondale, Bohrod became more and more assured. His assurance took the form of greater facility; not greater poise. He is now thirty-six years old.

In his present exhibition at the Associated American Artists Gallery, composed of work done both before and after his tour of the South Pacific as an artist-correspondent for Life Magazine, some ill effects of success can be seen. Although his paintings of Carbondale's Main Street and surrounding roads are said to be authentic in spirit and in many details, Bohrod seems afraid to call a picture done until he has thrown in still more details and lighting effects. He has dressed up nearly every street scene with superfluous anecdotal material; added reflections to shop windows already full of interesting objects. His neon lights blaze in competition with twilight glow, thereby adding drama to what

stood as a competent enough painting without such staged effect.

But there are two oils and a gouache that content themselves with being of good quality and composing well. *Rainy Day, Chinatown* shows a single walking figure on a well-suggested street; *Illinois River*, a landscape, has mood; *Sandy Toy* is a handsome little painting, original in conception, intimate, restrained, full of artistry.—M. R.

### English Basically

An exhibition of original British and American war cartoons is currently being shown at the Pennsylvania Academy in Philadelphia (through Dec. 5). Sponsored by the English Speaking Union, the show was planned to point out the misunderstandings involved in the differences of customs, habits and usages of words by these two nations.

Contributing to the exhibition are the British cartoonists, Anton Neb, Bruce Bairnsfather, Frank Reynolds and M. Wilson, while the American cartoonists are Peter Arno, Fontaine Fox, Sgt. Douglas Borgstedt, Syd Hoff and George Price. At the conclusion of the Philadelphia showing, the exhibition will, through the co-operation of the American Federation of Arts, continue its tour of the United States and England.

## BRUMMER GALLERY

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## E. & A. Silberman Galleries

PAINTINGS—OBJECTS OF ART

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New York, N. Y.

Paintings

by

**Guy Pène Du Bois**

Through Dec. 18th

Drawings and Watercolors

by

**Katharine Sturgis**

Dec. 6th - 31st

**KRAUSHAAR GALLERIES**

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**Hudson River Scenes**

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and

**SOME OF HIS  
CONTEMPORARIES**

December 4th - 31st

**BIGNOU GALLERY**

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NOV. 23 to DEC. 22

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BONESTELL 18 East 57 Street

## PAINTINGS

## Elenor Lust

December 6 - 25

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## FIFTY-SEVENTH STREET IN REVIEW

BY MAUDE RILEY

ROMANCE, Nostalgia, Glamour and a Homecoming, came all at once this fortnight in the form of exhibitions of art involving hundreds of pictures. The art pages of the newspapers were hard pressed to handle such concentration of big time exposition. The Modern opened its 200-picture show of "Romantic Painting in America," embracing three centuries, on Nov. 22nd; the Brooklyn Museum, rehearsing the 1908 show of "The Eight," has succeeded in charming all who have seen this nostalgic scene since its opening on Nov. 24. And at the Knoedler Galleries on 57th St., charitable ladies of the Citizens Committee for the Army & Navy, assisted by fresh young debutantes, took over on Monday the 21st, exacting \$5 from all who would see the titled ladies and gentlemen, great lovers, warriors and other historically glamorous figures represented by the 50 paintings from the famed Morgan collection.

The "homecoming" was at the Whitney. Although its 1943-44 Annual opened on the same day as the Brooklyn show, attendance was large and grateful, the guests that Monday evening numbering many more than the pictures on the walls.

In the scuffle of all this, most papers were compelled to let pass, with little research, the observance of the 140th birthday of the firm of Durand-Ruel, for three generations, dealers in French art.

The Romantic Painting show already has its enthusiasts and its detractors. It is a popular show, giving relief to many who fear Modern Art and to whom the blue light of a moon makes many things acceptable. To others, it is far too limited in its view of the contemporary scene. Even with the help of the Whitney, they feel much vital American painting has been by-passed in these two large shows.

Certain dealers like the Romantic show immensely for it has brought them business. All pictures borrowed from dealers have been fully captioned by the Museum with price, and the source from which they came. I hear that many footsteps have gone direct from the Modern's door this week to the dealer who loaned the bit of Romance that prompted desire of ownership. "At last the Modern has done something to help us!" said a dealer who had sold three pictures that way.

Some of the scheduled shows, which will open before publication of the next issue of the *Digest*, bid fair to fill the gap left open by the two contemporary museums. Art of This Century advertises a show: Natural Art, or the Art of the Insane—certainly not romantic nor accustomed in design; the A. C. A. will show paintings by Tschacbasov, sure to attract the stout hearted; Pi-

casso will be shown at Pierre Matisse in a review of his many periods; and at Paul Rosenberg under the impressive title: "Important Works by Picasso."

Edward Hopper, according to announcement from the Frank Rehn Galleries, has been to Mexico and the watercolors he made there may or may not look like the paintings Chagall made on a similar trip. Hopper has been classed both Realist and Romantic by the Modern. His paintings will be shown Nov. 29 to Dec. 23.

Wildenstein's exhibition of 426 items of documents and paintings concerning the French Revolution is still another attraction of one of the richest calendars of provocative art displays the Holiday Season has known in many a year.

### Lechay Paints Rockport

I think there must be gold in Rockport, else artists wouldn't stick to the painting of it, its storms, quarries, bathers and boats, as they do in such great numbers. But James Lechay seems to have found it made of silver.

The watercolors he made there this year are exhibited now at the Ferargil Galleries (through Dec. 12), and they are symphonies in grey, most of them, with only wraith-like suggestions of pier ends, lobster traps, little fishing boats and the piles of debris on the sand. Lechay, too, used to be interested in weather, as most sea-port painters are. But this vintage of paintings is quite unlike his others, though not unlike Lechay who has a special way that is true, and therefore always his.

Clapboards have been found poetic, or distinguishing, one or the other, to him. He has used the pale lateral stripes of such weather-yellowed wooden buildings for fine effect in several scenes. One high-stepped old meeting house, with weather vane atop its tower, is as raw boned as New England is said to be; cold and constant as Plymouth Rock.

### Review of Utrillo

Maurice Utrillo, who, if still alive today has reached the age of sixty, stuck close to the subject of Paris streets for his paintings. He has good sale for his pictures in New York where many people like not too wide a choice, too difficult a decision.

In the show which the Niveau Gallery has just hung, are street scenes from 1912 to 1940 and the major difference in them is the increase of color which grows quite lavender after the "white period," so well-known to all, and becomes lively indeed with red, green and yellow ochre, at times. One cannot say that Utrillo grows better or worse. This is a benevolent choice

### "DOWN EAST"

Recent Watercolors by

## GORDON GRANT

DECEMBER 1 - 31

GRAND CENTRAL ART GALLERIES

15 Vanderbilt Ave., New York

## SPAHR

PAINTINGS of the SOUTHWEST

Nov. 29 - Dec. 15

BONESTELL GALLERY

18 East 57th Street • New York

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HWEST

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rt Digest

from an uneven output. But even here, the attractive pictures cannot be picked like wine, by year.

*La Rue d'Orchamps* of 1912 shows the yellow side of an apartment house beside white houses with blue shutters. It would be ever entertaining, I am sure. *La Rue Norvins*, of the same year, is really white—many close gradations of it. Charming indeed, and unusual in the group, is *La Rue de l'Abbé de l'Épée* which looks more like a gouache for the fuzzy edges and blend of building shapes. Most interesting is Utrillo's 1932 painting of the *Cathedral Saint Benigne à Dijon*. Its scale is enormous, its yellow brick piled correctly, it seems, for solid construction and enduring architecture.

### Charlotte Berend

Introduced by Donald J. Bear, director of the Santa Barbara Museum and shown by the Shaeffer Galleries in New York, is the artist Charlotte Berend, widow of Lovis Corinth, German artist of international fame. Her paintings are mainly of California, where she now resides, and most of the watercolors have been done on an ornamental Chinese paper which contains strands of silk.

Miss Berend shows almost too much respect for the paper in many of these gay arrangements, letting the colored strands animate the picture so that her additions appear either too much or too little, in most cases. But she has a light and sensitive touch and there is much charm and originality in her sand and harbor views. Two still lifes, whose colors are opaque and dominate the paper, are very attractive. Her informal portraits in oil are expressive and give the look of fresh, sweet likenesses of people she admires. A double portrait is of *Donald and Esther Bear*. The man is intense, realistic, projects himself from his background; while his wife's blonde brilliance is blended with her yellow flowered dress and the garden flowers she holds.

### Flowers by Edna Bernstein

Edna Bernstein has carried the flowers she paints so far in perfection of detail, and has colored them with such horticultural faithfulness that she is due to escape entirely the amateur art collector's exasperating studio question: "But is it finished?"

Yes, they are quite finished. This artist loves order and I think she also likes to feel the sap rise in the Spring. For the petals and leaves of her flowers are damp and alive and they grow from the stems with vigor. This you can see for they are not painted impressionistically to give the feel of a bouquet, but with precision. One could order seeds from these pictures with confidence.

But Miss Bernstein has a certain amount of daring. She couples blooms which you may not, after you have



Flowers: EDNA BERNSTEIN  
At Kleemann's to Dec. 11

grown them. Anemonies with Quince blossoms, for instance, and Auratum Lilies with the bluest and lushest Delphinium. A little group of miniature flower paintings is a special attraction of this show. Otherwise, it is made up of landscapes of Lake Placid, New Hope, and an odd view of the Catalinas from the outskirts of Tucson, Arizona.

### Franz Lerch of Vienna

Franz Lerch, Austrian artist, paints flowers charmingly and most of his watercolors, showing until Dec. 7 at the Artists Gallery, are of mixed bouquets of flowers. His several landscapes are entirely simple and relaxed in mood. A *White House* is just beyond the end of a grassy road. Its roof's shadow is one broad stroke, its overhead tree is as economically laid in. *View onto the Lake* is made of the softest greens of summer, an inviting greensward with two chairs. The sky and lake of *Evening Mood* are full of late cool color.

### Marion Claudel Paintings

Marion Cartier Claudel, daughter of Pierre Cartier the jeweler and wife of Pierre Claudel, son of Ambassador Paul Claudel, is showing a group of paintings at the Bonestell Galleries through Dec. 4. She paints landscapes, a city scape, and portraits; and the artist's approach is never twice alike.

Most striking and most successful is her large painting of the *Rev. Père Ducatillon O. P.*, whose white robes, against the dim recesses of his study, form most pleasing balances; and the face appears to be an honest portrait of the man.

Mrs. Claudel has done a roof-top view of *New York City* which we found quite the oddest thing of this kind we've seen; to us, disagreeable, al-

[Please turn to page 26]

## "HONEST AMERICAN" WINTER SCENES

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## Kende Auction

THE KENDE GALLERIES of Gimbel Brothers have scheduled two sales for December 3 and December 4, one at the galleries at Gimbels, the other at the annex, the Jay Gould Mansion. The first session features American, English and French furniture, as well as table decorations, paintings by 19th century masters, Persian rugs and textiles, taken from the collection of Inez de Wolff, and will be sold at public auction at the Kende Galleries, Gimbels 11th floor, Friday, Dec. 3 at 2:00 p.m.

Prominent in the group of furniture is a Caucasian walnut bedroom suite with very fine ormolu bronzes. Other European furniture includes a Louis XV style salon dining chair with Aubusson upholstery. Among the American furniture items, there will be offered a fine New England mahogany chest on chest (18th century), and an American Sheraton inlaid mahogany writing desk.

To complete the furnishings for an inviting interior, a collection of Persian rugs will be offered, including a beautiful Tabriz. For the walls, oil paintings will be presented, and they consist mainly of 19th century schools comprising landscapes, figure scenes and portraits. Added to all this are a group of China, glass and some fine lacers.

For the second session, which will be held on Saturday, December 4 at 2:00 p.m., at the Jay Gould Mansion, annex of Kende Galleries, the star attraction will be a fine collection of Currier & Ives prints, including large folios of American farm scenes, winter scenes, American views, marine subjects, clipper ships and sport and yachting views, all taken from private collections. A collection of paperweights, mostly early American examples, some with inscriptions, as well as American decorations consisting of glass, porcelains and pottery will also be put on the auction block.

The materials for both sales sessions are now on exhibition.

## Parke-Bernet Sales

FOR THIS FORTNIGHT'S auction dispersal at the Park-Bernet Galleries there are two sessions: Friday afternoon, Dec. 10 and Saturday afternoon, Dec. 11. The first sale features the furnishings from "Hillbrook," the residence of Mr. and Mrs. George Arents, which include various periods of furniture, silver and paintings.

The English and Continental furniture is predominately in Renaissance and 18th century styles, including a Carolean carved walnut sofa in landscape *petit point*; a kingwood marquetry cabinet and a *commode des medaillons*, elaborately mounted in *bronze doré* by F. Linke. Among the paintings there are two portraits, *Madame de Noailles* by Rigaud and *Lord Bacon* by Kneller. Also featured will be Viennese silver, enamel statuettes and jewel caskets ornamented with rock crystals.

The European and Oriental ivory carvings include Renaissance style ewers, a plaque and a tankard and Japanese statuettes and finely carved tusks. There are also Chinese semi-precious mineral carvings. Decorative and table silver will include an important Tiffany sterling silver service, including a set of four candlesticks.

The second sale will feature English furniture and decorative objects removed from the residence of Mr. and Mrs. George C. Milne. The English 18th century furniture includes Adam examples, notably a pair of inlaid satinwood semi-circular commodes, a pair of inlaid console tables and a pair of richly carved walnut armchairs and choice Sheraton, Hepplewhite and Chippendale tables and chairs. Harmonizing decorations offer Adam fireplace fittings.

Paintings of European and American schools include *Vase of Flowers* by Monnoyer and canvases by Signac. Also included in the Milne sale will be Oriental rugs, china and decorations.

The auctionables for both sessions will go on exhibition Dec. 4.

## The Auction Calendar for New York

November 30, December 1, 2, 3 and 4, Tuesday, Wednesday, Thursday, Friday and Saturday afternoons, Parke-Bernet Galleries: from the estate of the late Mrs. Henry Walters: Greek and Etruscan jewelry wrought gold reproductions of Greek and Graeco-Roman jewelry, Egyptian, Graeco-Roman, and Etruscan antiquities, Renaissance jewelry and modern jewelry. Gold boxes and bibelots. English and French miniatures of the 17th and 18th century. French furniture. Paintings by Cassatt, Raffaelli, Van Dyck, Masquerier, Gainsborough, Dupont, Hoppner, Ziem, Boudin and Corot. Sevres porcelains of the 18th century. Marble sculptures by Falconet. Georgian and sterling silver. Chinese porcelains and semi-precious mineral carvings. Table glass. Minton Sevres, Coalport, Lenox and Cauldon porcelains. Laces and linens. Brussels tapestries. Oriental rugs and carpets. On exhibition Nov. 27.

December 6 and 7, Monday and Tuesday afternoon, Parke-Bernet Galleries: from library of the late Andreas E. Burkhardt: Standard sets. First editions. Autograph letters and manuscripts. Color plate and sporting books. French illustrated books. On exhibition Dec. 2.

December 10, Friday afternoon, Parke-Bernet Galleries: from the property of Mr. and Mrs. George Arents: Renaissance furniture; enamels; tapestries; garden furniture; paintings and silver. On exhibition Dec. 4.

December 11, Saturday afternoon, Parke-Bernet Galleries: from the property of Mr. and Mrs. George G. Milne: English furniture; silver; china; Oriental rugs and decorations. On exhibition Dec. 4.

December 14, Tuesday afternoon and evening, Parke-Bernet Galleries: from the estate of George Livingston Nichols: Etchings and engravings by old and modern masters including

Rembrandt, Whistler, Bone, Cameron, Briscoe, Meryon, Dürer, Buhot and others. On exhibition Dec. 9.

December 18, Thursday afternoon, Parke-Bernet Galleries: from property of an Eastern Educational Institution: Peasant furniture and ceramics; farm implements and household utensils mainly from middle European countries—Hungary, Switzerland, Poland and Austria. Also peasant religious works of art including sculptured crucifixes, saints in polychromed wood, limestone and alabaster; children's furniture, printing blocks, carpenter's tools, and English lustre ware and pottery. On exhibition Dec. 11.

## The Auction Mart

Appearing in order are the name of the artist, the title, the name of the sale, the buyer (if any announced), and the price. P-A indicates the Plaza Art Galleries; P-B stands for Parke-Bernet Galleries; and K indicates Kende Galleries.

### Paintings

David: <i>Citoyenne Crowzet</i> (P-B Rogers)	
Wildenstein & Co. ....	\$15,000.00
Renoir: <i>Femme A L'Ombrelle</i> (P-B Rogers) Private Collector .....	10,200.00
Daumier: <i>Les Avocats</i> (P-B Rogers) Billy Rose .....	7,000.00
Corot: <i>Un Village des Environs de Paris</i> (P-B Rogers) Private Collector .....	6,400.00
Corot: <i>Le Dormeur</i> (P-B Rogers) Private Collector .....	4,200.00
Fragonard: <i>L'Invocation a L'Amour</i> (P-B Rogers) Wildenstein & Co. ....	3,500.00

The Art Digest

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**NATIONAL ARTS CLUB**  
15 GRAMERCY PARK

**PAINTINGS**

**SCHNEIDER-GABRIEL GALLERIES**  
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## Books

Alfred Davidson

### Life of Curry

WHEN Giorgio Vasari published his *Lives* in 1551, little did he realize that he had established a most important precedent in biographical writing, for included in his many lives were not only listing of the artist's work but an account of the artist's life, development and surroundings. In the series of biographies published by the American Artists Group, their most recent offering is a beautifully realized monograph, *John Steuart Curry's Pageant of America\** by the eminent scholar Lawrence E. Schmeckebier, and after reading this book there is no question that the author sustains the Vasari tradition of thoroughness.

The Curry monograph was written while the author was head of the fine arts department at the University of Wisconsin and Curry, artist-in-residence at the same institution. After five years of intimate conversations and close examination of the artist's method and work, the book was finally completed.

First going into illustration, Curry like most of his contemporaries next went to Paris to attend Schoukhaieff's art school. Another source of rich information for Curry was the Louvre where he familiarized himself with such masters as Courbet, Delacroix, Daumier and Rubens.

However, unlike many of his contemporaries, Curry did not succumb to the impressionistic movement or Cézanne; instead he remained detached and impervious, for he knew what he wanted from the art traditions and was fully aware of his objectives and how to attain them.

In June, 1927, Curry returned to the United States and the difficulties of hand-to-mouth finances began all over again. His first major work after Paris was *Baptism in Kansas*, shown at the Corcoran Gallery and it received warm applause from the critics. On seeing this work and his first one-man show at the Whitney Studio Club, the art public established an opinion of the Kansas artist—he was a foremost genre painter who had fused the mastery of older and time tested artists with his knowledge of the people of his native country.

Professor Schmeckebier's scholarly completeness in writing this book

leaves no aspect of Curry's life and development unreported. In simplifying the maze of material, the author divides his book into three distinct divisions; biography, paintings and an evaluation of the artist's production. Closely following the illuminating text are eight color reproductions and 275 illustrations which render an over-all pictorial record of Curry's output.

If ever a contemporary was recorded for the present and for posterity, that artist is John Steuart Curry in Schmeckebier's thorough and authoritative volume.

### Etchings by Goya

With the Nazi habit of art confiscation and the increasing number of art collectors, the supply of Goya's first state etchings grows daily more meagre and for most of us the available group is beyond our financial reach, so naturally we turn to the next best thing—to find an inclusive volume of Goya's etchings. Such a book has been published by Crown Publishers, entitled the *Complete Etchings of Goya\*\** (1764-1839) with an informative foreword by Aldous Huxley. The book contains the four notable series: *Tauromaquia* (The Art of Bullfighting), *Capriccios* (Caprices), *Disparates* (Proverbs) and *Desastres de la Guerre* (Disasters of War), all of which are his late works.

The *Caprices*, completed in 1797 and published in 1801, are the earliest of the four series and are alluded to by Huxley in his foreword as "Goya's sharper version of what may be called standard 18th century humor." Goya with etching tool bites into the perversions of his own people and appeals to their reason to better their squalid and ignoble lives.

The famous *Disasters of War* were etched during the last decade of Goya's life. In this Goya disarms the warmongers, revealing the acts which imposed pain and misery upon a people whose limits of endurance are seemingly infinite.

Documents on bull fighting are the themes of his bull fighting series, executed at the age of 69. Some of Goya's finest specimens of black and white are found in this series.

Finally we turn to the proverbs, which were completed when Goya was 73, and which represent Goya's symbolic art. In this group, Goya employs a gigantic cowed figure to represent fear, a man atop a huge bird to explain the folly of flight and many such symbolisms.

Goya's art is not that of the meticulously drawn line and expertly depicted detail but that of a hurriedly drawn thick outline with exaggerated and distorted grimace on the faces of his people, reflecting the artist's attitude and opinions. This collection, as presented by Crown Publishers, is a sound contribution to art literature.

\**John Steuart Curry's Pageant of America*. By Lawrence E. Schmeckebier, New York: American Artists Group. 363 pp. 8 color reproductions and 275 halftones. \$5.00.

\*\**The Complete Etchings of Goya*. With foreword by Aldous Huxley. New York: Crown Publishers. 268 etchings \$3.50.

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## The French Revolution

[Continued from page 10]

and objects cannot of course give a comprehensive idea of the scope of the exhibition. Within it are to be found the genius of the Philosophers as well as the ignorance displayed by angry pamphleteers, the grandiloquent emptiness of the neo-classic phraseology and style, the eternal struggle of the politicians divided in *partis*, the enthusiasm tempered with anguish of the average Frenchman of the time and the ruthlessness of Robespierre's satellites.

One can also follow the crawling ascent of a Barras and admire the charm of Madame Tallien (by Isabey); or start at the wiry silhouette of Bonaparte (by Gros) and smile while reading Réveillière-Lépaux, a doctrinaire to

be sure, who could not endure the power of the Catholic Church. Finally, documents and books establish the taste of the French for the works and the ideas of the great Americans of the end of the XVIII century and the gratitude of the people of the United States for the help received from France during the War of Independence. They show us modern democracy in the making with tyranny ever lurking in the shadow, ready to supplant it at the first opportunity.

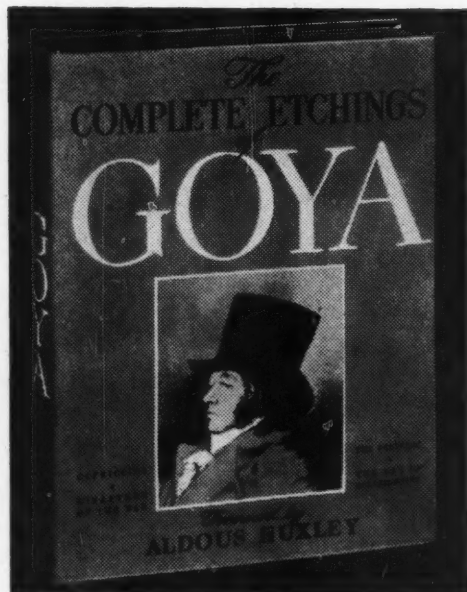
The Revolution of 1789 was made of several revolutions and is amazingly involved. As pointed out in a special section of the exhibition entitled "Revolution in Art," (from Le Nain to Manet) revolutionary spirit is unpredictable—even in painting—dynamic, versatile and never static. Thus it cannot be

pinned down and confined to the stuffy atmosphere in which doctrinaires pass their egotistic and pompous lives. It is the true sons of the revolutions who act as well as speak, and not the wielders of the pen alone who will be heard when the time of France's rebirth comes.

### Chicago Elects Chester Dale

Chester Dale has been elected a member of the Board of Trustees of the Art Institute of Chicago. Chauncey McCormick, vice-president, commented: "All of us are delighted to have a collector of Mr. Dale's fame and discrimination as a trustee." Last April Mr. and Mrs. Dale made a long-term loan of more than 50 of their finest French 20th century paintings to Chicago.

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Foreword by Aldous Huxley

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Every art lover will realize what a boon this book is. For the Goya etchings rank among the rarest treasures in art. Yet, because the originals are scattered throughout the world, never before has a complete set been available. However, this first edition, limited to insure perfect reproduction, is the only printing we can make this year, and it will be sold out quickly. We suggest you order your copy at once.

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## Where to Show

Offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date—The Editor.

### Albany, N. Y.

**AMERICAN DRAWING ANNUAL, IV, "DRAWING AND THE ARMED FORCES."** Feb. 16-Mar. 12. Albany Institute of History and Art. Open to men and women in the armed services. No portraits. Jury. Work due Feb. 4. For further information address: John Davis Hatch, Jr., Director, Albany Institute of History and Art, Albany, N. Y.

### Athens, Ohio

**OHIO VALLEY OIL AND WATERCOLOR SHOW.** Mar. 1-21, at Edwin Watts Chubb Gallery. For residents of Ohio, Indiana, Illinois, West Virginia, Pennsylvania, Kentucky. Jury. Prizes. Work due Feb. 14-25. For entry blanks and further information address: Dean Earl C. Seigfried, College of Fine Arts, Ohio University, Athens, Ohio.

### Hagerstown, Md.

**12TH ANNUAL OF CUMBERLAND VALLEY ARTISTS.** Jan. 30-Feb. 27, at Washington County Museum of Fine Arts. Open to residents of the Cumberland Valley, and members of the Armed Forces stationed there. All media. Jury. Cash prizes. Entry cards due Dec. 30; work, Jan. 15. For further information address: Dr. John R. Craft, Director, Washington County Museum of Fine Arts, Hagerstown, Md.

### Jackson, Miss.

**MISSISSIPPI ART ASSOCIATION ANNUAL OF OIL PAINTINGS.** Feb. 1-28. Municipal Art Gallery. Open to all artists. \$50 War Bond prize. Entry fee of \$1.00 for non-members. Work due Jan. 20. For further information write Mrs. L. Van Zant, 1601 Robinson, Jackson 26, Miss.

**MISSISSIPPI ART ASSOCIATION 3RD NATIONAL WATERCOLOR EXHIBITION.** Apr. 1-30. Municipal Art Gallery. Open to all artists. Media: watercolor, gouache, tempera, drawing. Jury. Prize \$50 War Bond. Work due Mar. 20. For information address Mrs. L. Van Zant, 1601 Robinson, Jackson 26, Miss.

### Lowell, Mass.

**ALL YEAR ROUND EXHIBITION, Whistler's Birthplace (An Art Museum).** Open to all professional artists. Media: All. Fee: \$1.50 per picture. Jury. Single pictures are eligible. For information write John G. Wolcott, vice-president, Whistler House, 236 Fairmount St., Lowell, Mass.

### New York, N. Y.

**M. GRUMBACHER MEMORIAL AWARDS.** in the Oil Painting Division of the Scholastic Art Award for 1943-44. Open to students 7-12 grades. Media: all. Cash prizes. For information write: M. Grumbacher, 470 West 34th Street, New York 1, N. Y.

**77TH ANNUAL EXHIBITION OF THE AMERICAN WATERCOLOR SOCIETY.** Feb. 11-Mar. 1. National Academy Galleries. Open to all artists. Fee of \$3.00 for non-members. Jury. Cash prizes, silver medal. Work due Feb. 3. For further information address: Harry De Maine, Secretary, 1083 Fifth Ave., New York, N. Y.

**NATIONAL ACADEMY 118TH ANNUAL, PAINTING AND SCULPTURE.** Mar. 28-Apr. 25. National Academy Galleries. Open to all artists. Jury of selection meets Mar. 9, 10. Prizes. Work due Mar. 6, 7. For entry blanks and further information address: Secretary, National Academy of Design, 1083 Fifth Ave., New York, N. Y.

**NATIONAL ACADEMY 118TH ANNUAL, GRAPHIC ARTS & ARCHITECTURE.** May 29-June 18. National Academy Galleries. Open to all artists. Jury. Prizes. Entry cards due Apr. 3; work due Apr. 10. For further information address: Secretary, National Academy of Design, 1083 Fifth Ave., New York, N. Y.

**AUDUBON ARTISTS GROUP 3RD ANNUAL.** Feb. 15-29. Norlyst Gallery. Open to all artists. All media. Fee \$3.00. Prizes. Jury. For further information address Michael Engel, Exhibition Chairman, 470 West 34th, New York, N. Y.

### Norfolk, Va.

**SECOND ANNUAL OF CONTEMPORARY VIRGINIA OIL AND WATERCOLOR PAINTINGS.** Feb. 6-Feb. 27, 1944. Irene Leache Memorial, Museum of Arts and Sciences. Open to artists born, temporarily located or resident in Virginia. Media: oil or watercolor. Jury. Prizes. Entry cards due: Jan. 17; Work due: Feb. 1. For information address: Mrs. F. W. Curd, 724 Boissevain Avenue, Norfolk 7, Va.

### Parkersburg, W. Va.

**6TH ANNUAL REGIONAL SHOW.** Apr. 2-

May 27. Fine Arts Center. Open to residents and former residents of West Virginia, Ohio, Pennsylvania, Virginia. Media: oils, watercolors. Jury. Prizes. Entry cards and work due Mar. 20, 1944.

### Providence, R. I.

**5TH ANNUAL EXHIBITION OF CONTEMPORARY RHODE ISLAND ART.** Apr. 2-30. Museum of Art. Open to residents of state. Media: oils, drawings, watercolors, pastels, prints, sculpture. Jury. Entry cards and work due Mar. 15, 1944. For further information address: Gordon Washburn, Director, Museum of Art, Rhode Island School of Design.

### Utica, N. Y.

**7TH ANNUAL LOCAL ARTISTS EXHIBITION.** Feb. 6-28. At the Munson-Williams-Proctor Institute. Open to artists living within 100 miles of Utica. Media: all. No jury. Entry cards due Jan. 15; work, Jan. 22. For further information address: Joseph Trovato, Assistant Director, 318 Genesee St., Utica, N. Y.

### Washington, D. C.

**11TH ANNUAL EXHIBITION OF THE SOCIETY OF MINIATURE PAINTERS, SCULPTORS AND GRAVERS OF WASHINGTON, D. C.** Feb. 26-Mar. 23. Corcoran Gallery of Art. Media: all; work not to exceed 10" x 8" or its equivalent in size. Jury. Fee \$1.00. Work due Feb. 21. Further information available from: Mary Elizabeth King, Secretary, 1515 28th St. N.W., Washington, D. C.

## Whitaker Watercolors

Frederic Whitaker, prominent painter and designer, is exhibiting a large group of his fluent watercolors at the Providence (Rhode Island) Art Club until Dec. 5. The latest honor won by Whitaker's brush comes from California. At the 11th annual watercolor exhibition of the Oakland Art Gallery, in October, a double prize was awarded to his *Fisherman's Holiday*. By artist vote during the exhibition, it took the bronze medal (third prize); by popular vote it took second prize.

Next February, Whitaker will open a one-man show at the Ferargil Galleries in New York.

# THE ARTIST goes to WAR



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## "Electronics" in Paint

IT IS NOT OFTEN in this day of painting that an artist attempts to further an idea, or an ideal, putting aside all considerations of self-advancement or even of sales or subsidies, in the pursuit of exemplifying a truth given unto him to believe.

Although the Argent Gallery in New York is not the place one would expect to find something entirely new and untried, it nevertheless houses this month astonishing paintings by just such a crusading artist, a Mrs. Pauline Peavy of California.

Mrs. Peavy has technical equipment equal to Dali. But instead of using her inherent ability (developed, certainly, in the cases of both by dint of long hard work) to give vicarious thrills of the unnatural and decadent, as Dali does, this artist tells a tale of the abstract forces of thought abroad in the world and attempts to give validity to the belief that the mind is real. She gives form to the "electronic structure," and these forms are no more unworly than Dali's melting watches.

To do this, the artist devised a technique that defies analysis. She paints plasmas similarly to Matta's, uses church window colors of intense reds and blues, creates forms which are neither plant nor animal nor human. But they are not "non-objective." For many are built around the figures of Biblical characters and there is deep beauty in the faces of the subjects.

By caption, Mrs. Peavy has advanced her belief in the need for better balance of the parts played by men and women in the affairs of the world. There must be more balance of compassion, forgiveness, peace in thought (all maternal qualities) than we have now, if wars are to cease, she advances. Man uses his power for destruction. His beast instinct is stronger than his urge to contribute to the advancement of humanity. But woman, the giver of new life, has the power to build the temples not built by hands. One of the captions reads like this: "The 'mother' power of the earth has been as the moon—dimmed, as always in ages over-lorded by the male."

The keynote of the exhibition of 59 paintings, the work of the last seven years, is a 14-foot long panel of *The Last Supper*. In colors like Byzantine enamels, she has painted the figure of Christ as compassionate, of pure thought and absolute justice; and the disciples as representing various aspects of our character.

Mrs. Peavy is not an impractical mystic. She studied at Oregon State College, at Chouinard School of Fine Arts; taught art in high schools in California; and has done a text book on the elements of anatomy. She has two sons, one 19 and in the Navy, the other in high school. She believes that art is not painted for morons by morons but is done and understood by developed minds. That it should take long study and much writing and interpretation before any new form of art can add to the till of understanding, is only to be expected. The paintings in themselves might not penetrate without explanation, she says.—M. R.

## The Field of American Art Education

### Why Art History?

WHAT are the purposes of art history and what is its relationship to the craft of the painter, sculptor and architect? Charles Rufus Morey, Marquand Professor of Art at Princeton University, discusses the two pertinent problems, with the authority invested in him by his attainments in the field of art scholarship, in an article entitled *The Fine Arts in Higher Education* in the November issue of the *College Art Journal*. The article was reprinted from: *A University Between Two Centuries: Proceedings of the 1937 Celebration of the University of Michigan*, published by the University of Michigan Press.

In introducing the study of art history, Professor Morey recounts some noteworthy historical facts about the pioneers of art history in American universities. We quote from Professor Morey:

"The fine arts were introduced into the curriculum of American universities by two scientists who have other claims to fame, Joseph Henry and Samuel F. B. Morse. Over a century ago Henry lectured on architecture in Princeton and Morse on *The Literature of the Arts of Design* in New York University. The next institution to admit the subject was the University of Vermont, whose catalogue of 1853 offered lectures on 'The Principles of Fine Arts' by the Professor of Intellectual and Moral Philosophy, the Reverend Joseph Torrey. The fourth was the University of Michigan, where Alvah Bradish was Professor of the Theory and Practice of the Fine Arts from 1853 to 1863.

"The history of art," state Professor Morey, "appeals to the student as the single humanistic subject in the modern curriculum which gives him an ade-

quate survey of the history of the human race . . . it illustrates the history of humanity by concrete example as can no other discipline: the collective aspiration of an epoch or a race emerge in characteristic forms of architecture; the bold expression of firmly held and clearly conceived ideas presents itself in sculpture and the more subtle and ingenious play of feeling, the secrets of the spirit reveal themselves in painting and in music."

Concerning the artist and the art historian, Professor Morey writes: "The combination of the accomplished humanist and the trained artist is an impossible hybrid. The one is an effective teacher because of a highly developed critical ability that would neutralize the creative instinct of an artist. In the combination of the two there is the frustration of both. There never was a really good artist who could teach the history of art as a humanistic discipline, nor an effective historian of art who was a really good artist.

"There is no question that some knowledge of artistic practice is a great help in the historical study of the fine arts. It helps the student to appreciate the difficulties of technique that entered into great creations, and to understand the extent to which these affected the artist's expression. But after all, what the student learns thereby is technique, not content, and content is what he is there to get. The absorption of ultra-modern painting with technical devices and effects, and the elimination, to the best of its ability, of ideas, has had its share in emphasizing the formal aspect of painting and sculpture in historical courses. It is as if one should concentrate, in the study of a poet, on his meters and rhymes rather than on what he has to say or his epoch has to say through him."



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Flower Arrangement: MARY BENJAMIN ROGERS. At Wildenstein's to Dec. 8

## **57th Street in Review**

[Continued from page 19]

though fascinating. Every skylight and vent on roofs for miles around is painted in sharp focus detail of construction and shadow. An *Apple Orchard* is an attractive study in greens. Although one can't find the common denominator in this show, there is evidence enough that Mrs. Claudel works industriously and thoughtfully when painting.

## **Six at 60th Street**

Flowers, landscapes and portraits (one of a spaniel called *Sparkles*), by six men and women, were shown end of November at the 60th Street Galleries in New York. Lucy Hurry paints flowers in primary colors, using a flat-end brush that gives equal-size strokes, and develops still life arrangements in interesting shades of browns. Mary Karasick paints flowers also, using more fluid methods, and shows an oil portrait of a grandmother in old lace and spectacles. But it is Frances Dauton who really fills a canvas with bloom in a riotous arrangement called *Woodstock Bouquet*.

As the show mixes up in a variety of things, rocky landscapes by Howard Claney assert themselves and we learn that views of ancient cities are his, also. The spaniel, *Sparkles*, is by Bonnie Walson, who also painted a *Nude* with a perfectly groomed coiffure. Celine Baekeland has gone in for arbors and flowering vines.

## **Mary Benjamin Rogers**

TEN YEARS AGO in Paris, Mary Benjamin Rogers showed a small flower painting in an exhibition of the work of amateurs, arranged by Elsa Maxwell. That this lady of great wealth and prominence has worked hard and humbly at the craft of painting in the intervening years, is more than evident in the one-man show she is now holding at the Wildenstein Galleries.

Mrs. Rogers has a fine hand with flowers. She paints them with taste and charm. Simple arrangements of wild flowers, Queen Anne's lace, a bowl of zinnias set in a shaft of light, a spray of green orchids; flowers even creep into her interiors, into a landscape by way of a vase on a window ledge. *Autumn Flowers—Tuxedo* is decorative and handsome.

Several of the landscapes were painted in Europe before the war; those done in this country range from the hills of Vermont, and *Inner Harbor—Rockport*, to Florida and Georgia. A *Baptism—Bolar Springs*, takes place in a swimming pool. *Salon 14—Rue Las Cases, Paris*, successfully pictures a corner of the artist's Paris home.

This is unpretentious and earnest painting.—J. G.

## **American Etchers**

[Continued from page 15]

a miniature print, by Effim H. Sherman called *Rhythmical Blending*, took the Kate W. Arms Memorial Prize. A drypoint by Niels Y. Andersen, *After Visiting Hours*, was purchased by receiving the Mrs. Frank G. Logan Memorial Purchase Prize; another drypoint, *Landscape*, by Mortimer Borne (reproduced) received the Mrs. H. F. Noyes Memorial Prize. An aquatint by Marguerite Kumm, *Harvest, 1943*, received the Henry B. Shofe award; and a miniature engraving, *Announcement to Maria*, by Carl M. Schultheiss received the John Taylor Arms prize.

We note that only a few of these printmakers have succumbed to the \$5 price for prints that has come over the market since editions have ceased to be limited. Prices, as noted in the check list, are more in keeping with "hand-made" qualities. Elias Grossman asks \$75, Kerr Eby \$60, although each shows prints at \$30 or less, also. But \$20 is a frequent figure; \$10, \$7.50, \$12, \$18, \$24, etc. All the miniature prints are priced at \$5 and we can't resist thinking in terms of Christmas presents when we see the value in beauty to be had in this section. The show runs to Dec. 9.

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## Morgan's Masters

[Continued from page 5]

man, Lord Charlemont, persuaded him to paint this one for him. *The Lady's Last Stake*, the little parlor scene is called. She has lost at cards with a young officer who offers to return her money, watch and jewels, as dawn shows through the window, in exchange for her honor. She is wavering at his suit the story goes, and Hogarth's picture was snapped at that moment. As a final declaration of his interest in affairs of the heart, Mr. Morgan also bought Sir Joshua Reynolds' sentimental painting, *Cupid as a Link Boy*.

But the collector was interested, too, in landscape, and had four fine German portraits of miniature size. Holbein the Younger's portrait of *Erasmus* is the most celebrated. Also by Holbein are the *Archbishop (of Canterbury) Warham*, warm friend of Erasmus, and the red-bearded *Sir Anthony Denny*, one of the guardians of Edward VI. Other works are by Rembrandt (an early portrait portraying the wealthy Dutch burgher, *Nicholaes Ruts*); Hals, in two little canvases of children playing; a porcelain-like lady by Greuze, portraits by Hoppner, Raeburn, Reynolds (whose *General Burgoyne* was bought by Morgan from a German collection); Lancret and Corneille de Lyon (two miniatures); and landscapes by Constable, Hobbema and Turner.—M. R.

## A Glance Backward

[Continued from page 11]

milian Mopp, Austrian, has long interested himself in still lifes set in oval shapes. Beckmann's academic self portrait we knew only because we know his face, and Mondrian was very much as he is.

We reproduce the two greatest disparities in the exhibition: the *Flowers* done by Picasso in 1901, and Stuart Davis's *Street Scene*, of 1915, in which he was practicing strange perspective but had not yet begun to square the circle. Raoul Dufy's 1906 *Bastille Day at Le Havre*, which we had encountered before, still leaves us with the feeling that Dufy had something once which he lost when he started attending regattas and horse races.

Hartley's pink and grey abstraction; Franz Marc's literal illustration in charcoal; Marin's Whistlerian drawing of *Cabbies*; Matisse's moody, low-toned *Bouquet on the Bamboo Table* of 1902; Man Ray's very animated *Landscape* of 1913; Alfred Mauer's Boudin-like beach scene that looks like an early John Sloan, are some of the entrancing backward glances that make this show superlative entertainment.—M. R.

## Modern Federation Elects

The active Federation Of Modern Painters and Sculptors, who have already staged two lively exhibitions this fall, recently met and elected sculptor Rhys Caparn as their President for the 1943-44 season. She will be assisted by A. E. Gallatin, Adolph Gottlieb, and Manfred Schwartz as Vice-Presidents. The offices of Corresponding Secretary, Recording Secretary and Treasurer were filled respectively by Anne Eisner, Edith Bry, and Arline Wingate.

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# THE AMERICAN ARTISTS PROFESSIONAL LEAGUE

*An Interstate Society for the Advancement of the Visual Arts*

NATIONAL CHAIRMAN : F. BALLARD WILLIAMS  
31 Highland Avenue, Glen Ridge, New Jersey

NATIONAL SECRETARY : WILFORD S. CONROW  
154 West 57th Street, New York, N. Y.



NATIONAL VICE-CHAIRMAN : ALBERT T. REID  
c/o National Secretary

NATIONAL TREASURER : EDMUND MAGRATH  
420 No. Walnut Street, East Orange, N. J.

NATIONAL DIRECTOR, STATE CHAPTERS & AMERICAN ART WEEK  
MRS. FLORENCE LLOYD HOHMAN, 306 Rossiter Avenue, Baltimore, Maryland

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## Bad Business

The Board of the League devoted a large part of its time in its recent meeting to a consideration of the action of an eastern museum in disposing of upwards of eighty or ninety paintings from its exhibits through an auction outfit in New York. A number of these pieces were painted by artists who are still living.

That this does a great injustice and harm to these artists is obvious when it is known these pictures sold for ridiculous prices, as such work always does in similar auction rooms. We know of one of these paintings which was purchased for \$1,000 and given to the museum some years ago for its permanent collection.

The artist who is among the living had every right to feel aggrieved and that his reputation has been seriously

damaged when his painting was "knocked down" for \$40. The donor can't very well protest, long since having gone where, let us hope, such practices are frowned upon.

The League has written the Director of this gallery for their side of the story but it is now two weeks past and likely our Board is being "put in its place" by ignoring our inquiry as impertinent and of no consequence.

But this is a matter the League cannot drop. The danger of such a habit becoming a fixed one is too apparent to admit of discussion. It is not the first time this has happened. The League promptly interceded when a similar action was planned by one of our largest museums. The trustees immediately saw the error of the plan and dropped it.

But we were not in time to head off another Director who got rid of many

of his pieces of traditional art to replace them with ultra-moderns. There was a great uproar over his action in the city where this gallery was located but it was too late to head off the crime.

It is never too late to wage a vigorous campaign for art patrons and prospective donors to beware the institutions which consider such gifts only in the light of trade-in values. Further, we have not finished with this present offending gallery. Our letter may yet turn up in their unanswered mail.

## Copyrighted!!

An apology by *Life* some time ago for running a full page picture of the "Lexington Minute Man" and omitting any credit to the sculptor is interesting to all artists.

Photographs of sculpture appear daily, usually crediting the photographer but strangely failing to mention the name of the man who created it, and who thereby furnished the subject for the photo and the reproduction.

The "Lexington Minute Man" was the work of Henry H. Kitson who is unusual among artists. He takes at least some precaution—as much as a sculptor may. He made the attractive photograph of his statue so good, that *Life* gave it a full page. Furthermore, he copyrighted his photograph, which evidently the editors failed to notice. This copyright is a little \$2. item but it is much more than a \$64 question when it is ignored.

This is the thing we have been ding-into the minds of our artists and which is why we set out this incident. *Life* ran an apology and reproduced the picture again. We want to congratulate Henry H. Kitson of Lee, Massachusetts.

## Georg Lober Appointed

The League takes pride in announcing the appointment of a distinguished member of the Board, George Lober, to the office of Secretary of the Art Commission of New York City, and congratulates Mayor LaGuardia on his wise and happy choice.

Aside from Mr. Lober's eminent position as a sculptor, he is president of Salmagundi Club, a former president of the National Sculpture Society, Secretary of the Board of the National Academy, as well as for many years a valuable member of the National Executive Committee of the League.

## A Challenge to American Teachers

Margaret Hayes, Assistant Professor of Education, N. Y. State College for Teachers, Albany, writes:

Walt Whitman once said "... democracy can never prove itself beyond cavil until it founds and luxuriantly grows its own forms of art, poems, schools, theology, displacing all that exists, or that has been produced anywhere in the past, under opposite influences." If it be true, as Whitman believed, that American art has been one of the streams feeding the current of our liberal democratic thought, it is no less true that American art has helped to preserve our American way of life and shape the philosophy of the future. Norman Rockwell's moving delineation of the four freedoms is the only one of

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Art Digest

many achievements of this kind by American artists.

Teachers are entrusted with leadership in the task of developing good citizens. One of the components of good citizenship is an understanding and appreciation of American society, its problems, privileges and achievements. American art presents an opportunity and an obligation to every teacher to stimulate in children the understanding and enjoyments to be had from close contact with American art in various forms.

These understandings and enjoyments come from being artists, consumers, or both. It is possible that everyone has within himself artistic abilities of one kind or another that may be developed with varying degrees of skill. There are many forms of artistic expression that give the thrill of creative accomplishment with very simple requirements as to talent. Also there is much enjoyment to be had from the appreciation of beauty that has been created by others. This comes from the possession of a discerning eye and a friendly knowledge of the work of masters of the craft. The teacher has had opportunities far beyond those of most of his pupils to acquire this discerning eye and so is fitted to help students along the same path.

American Art Week has been celebrated annually during the first week in November since 1934 in cities, towns and communities throughout the United States, in Puerto Rico, Panama and France. Its purpose is to arouse interest in contemporary American art among people everywhere in America. Locally produced arts and crafts are especially featured. Many organizations

have become interested in the observance of American Art Week. Schools all over the United States have used this week to place a special emphasis upon the values of American art in our society and to start projects that will cause pupils to gain in understanding and appreciation of the influence of American art upon our national life. Some activities of value are films showing art processes, carefully planned visits to exhibits and to arts and crafts centers, the use of good pictures in the classroom, talks and demonstrations by local artists, and the study and discussion of books about art. Perhaps the most important activity is the encouragement of children to try for themselves one or more forms of creative expression.

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#### To Chairmen and Directors:

All the news this issue is "Good News." From every corner of this grand country of ours reports are pouring in that Art Week far surpassed every hope and aspiration of the sectional directors.

**PUERTO RICO**—In the October issue of *Pincel y Paleta*, Mr. Leo O'Neill gives us the interesting information that artists in Puerto Rico were to be invited to exhibit five pictures each at the Ateneo for Art Week and that the Art Week poster this year was designed by E. A. Waitkus of the U. S. Coast Guard. This chapter of our fast growing organization now boasts three service stars. They are for Master Sergeant Ross McClure; Chief Warrant Officer Librado Net, and Private Rafael Lufino.

**COLORADO**—One hundred and thirty-five paintings by twenty-five local artists were exhibited in prominent store windows. An exhibition and sales room was opened at 409 17th Street, Denver, from eleven a.m. to 9 p.m. daily. There were many visitors. A one-man show by Anne Arneill Downs at Denver University, and one at Garden Center by Paul K. Smith. Newspaper publicity was very fine. The *Denver Post* of October 31st gave a large full page spread to "Federated Women's Clubs to Mark American Art Week." Another editor of the same paper carried a paragraph which quoted our energetic State Chairman, Mrs. Helen Reese: "A drive will be made for donations of artists' supplies, materials and art text books to be used in rehabilitation work of veterans in the hospitals." To Mrs. Reese deep appreciation for a job well done.

**MISSOURI**—Harrison Hartley, Art Week Director, sends a clipping giving an account of an exhibition in a Kresge store of the work of St. Joseph artists sponsored by the Missouri Chapter in observance of Art Week. He writes: "I now have formed an 'art study' group in my studio the first and third Monday evenings of the month."

**ART WEEK-1943**—Now but a memory. Only the big task of collecting your state newspaper clippings, programs, items pertaining to your activities, assembling them in permanent scrap-book form, which must be sent to New York not later than January 10th. If competing for one of the prizes which have been mentioned in these pages during the last few months, your records must be in book form.

—FLORENCE LLOYD HOHMAN.

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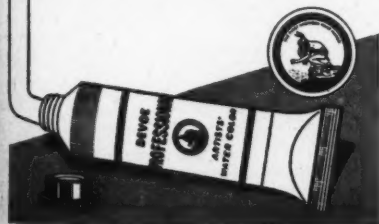
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December 1, 1943

# CALENDAR OF CURRENT EXHIBITIONS

**ALBANY, N. Y.**  
Institute of History and Art To Dec. 19: *Life on the Hudson.*

**BALTIMORE, MD.**  
Museum of Art To Dec. 12: Paintings, Karl Knaths; To Dec. 15: Contemporary American Watercolors; Dec. 3-Jan. 9: Mexican Art Today.  
Walters Art Gallery To Dec. 5: "Needlework of the Near East."

**BOSTON, MASS.**  
Doll & Richards To Dec. 4: French Paintings of the 20th Century; Dec. 6-24: Watercolors, Vladimir Pavlosky.  
Fogg Museum Dec. 5-Feb. 15: The Winthrop Collection.  
Guild of Boston Artists Dec.: Pastels, Laura Coombs Hills.  
Institute of Modern Art To Dec. 7: French Art of the Nineties.  
Museum of Fine Arts To Dec. 5: Boston Its Life and Its People; Dec. 11-Jan. 6: Christmas Exhibition.

**BUFFALO, N. Y.**  
Albright Art Gallery To Dec. 31: Appreciation of the Arts.

**CHICAGO, ILL.**  
Art Institute To Dec. 12: 54th Annual.  
Findlay Galleries To Dec. 15: Watercolors, Julius Delbos.  
Lenabel F. Pokrass To Dec. 14: Paintings, Gertrude Aber; Annual Exhibition of Miniature Prints.

**CINCINNATI, OHIO**  
Art Museum To Jan. 9: The Religious Folk Art of New Mexico; To Dec. 5: Ceramic Guild of Cincinnati; Dec. 11: European and English Porcelain.  
Taft Museum To Dec. 5: Marine War Arts; Dec. 10-24: American and British Cartoons.

**CLEVELAND, OHIO**  
Museum of Art Dec.: The Christmas Story; Rome in 1664-5, Lievin Cruyl.

**COLUMBUS, OHIO**  
Gallery of Fine Arts Dec.: Oils by Cleveland Painters.

**DETROIT, MICH.**  
Institute of Arts To Dec. 19: Annual Exhibition, Michigan Artists.

**HARTFORD, CONN.**  
Wadsworth Athenaeum To Dec. 15: Portraits of Americans.

**HOUSTON, TEX.**  
Museum of Fine Arts Dec. 5-22: Southern States Art League, Exhibition of Oils; Sculpture, J. J. Calandria, Chas. Walker.

**INDIANAPOLIS, IND.**  
John Herron Art Institute To Dec. 12: Paintings, Contemporary Dutch Artists; Paintings, Van Gogh.

**KANSAS CITY, MO.**  
Nelson-Atkins Museum Dec.: Latin American Art; Rubbings of Chinese Stone Sculpture.

**LOS ANGELES, CALIF.**  
County Museum Dec. 1-Jan. 3: Watercolors, Henry de Kruij; To Jan. 9: 23rd Annual California Watercolor Society.  
Foundation of Western Art To Dec. 31: 11th Annual Exhibition.  
James Vigevano Galleries Dec.: French Paintings.

**MINNEAPOLIS, MINN.**  
Institute of Arts Dec. 5-Jan. 4: Annual Salon of Photography.

**MONTCLAIR, N. J.**  
Museum of Art Dec. 4-26: Soldier Art from Life Magazine Competition; Small Canvases by Well-known Artists.

**NEW ORLEANS, LA.**  
Isaac Delgado Museum of Art To Dec. 19: Modern Chinese Paintings; To Dec. 31: New Orleans Art League.

**OMAHA, NEB.**  
Society of Liberal Arts Dec.: Six States Exhibition; Goya Graphic Exhibition.

**PHILADELPHIA, PA.**  
Academy of Fine Arts To Dec. 5: British-American Cartoons; Dec. 8-Jan. 9: Henry McCarter Memorial Exhibition.  
Art Alliance To Dec. 12: Theatre Arts Exhibition "Show Time"; To Dec. 31: Christmas Crafts Exhibition; Dec. 4-Jan. 2: Oils, Clayton Whitehall.  
McClees Galleries To Dec. 11: Paintings, Alphonse J. Shelton.  
Philadelphia Museum Dec. 6-29: War Art (Life Magazine).  
Woodmere Art Gallery Dec. 5-26: Triptychs and Work by Men in the Service.

**PITTSBURGH, PA.**  
Carnegie Institute To Dec. 12: Painting in the United States.

**PITTSFIELD, MASS.**  
Berkshire Museum Dec. 1-31: Watercolors, Michael Czaia; Works, Eric Simon.

**PROVIDENCE, R. I.**  
Museum of Art Dec.: 15th Century Books.  
Providence Art Club To Dec. 5: Watercolors, Frederic Whitaker.

**RICHMOND, VA.**  
Virginia Museum of Fine Arts To Dec. 12: Wall Paintings of India and Ceylon.

**ROCHESTER, N. Y.**  
Rochester Memorial Art Gallery Dec. 3-Jan. 2: American Painting of Today.

**SACRAMENTO, CALIF.**  
Crocker Art Gallery Dec. 1-31: Florida Gulf Coast Group; Oils, Lenora Daroux.

**ST. LOUIS, MO.**  
Eleanor Smith Galleries Dec. 13-Jan. 1: Oils, Drawings, Siegfried Reinhardt.  
City Art Museum Dec. 1-31: Stencil Prints and Etchings, Picasso; Dec. 4-31: Carnegie Exhibition of Appreciation of the Arts.

**ST. PAUL, MINN.**  
Gallery and School of Art Dec.: Paintings, Jacobi; Sculpture & Drawings, De Creeft.

**SAN ANTONIO, TEX.**  
Witte Memorial Museum To Dec. 5: 5th Annual Texas General.

**SAN DIEGO, CALIF.**  
Fine Arts Gallery To Dec. 19: "The Navy in Action"; Dec.: San Diego Art Guild.

**SAN FRANCISCO, CALIF.**  
California Palace of the Legion of Honor Dec. 1-Jan. 30: Saints and Madonnas; Dec. 1-Jan. 2: Circus and Merry-Go-Round Carvings.  
M. H. De Young Memorial Museum To Dec. 5: Paintings, Chang Shu-Chi; Dec.: Paintings, Jane Berlandia.  
Museum of Art To Dec. 5: Paintings, Lis Clarke; To Dec. 12: San Francisco Society of Women Artists.  
Pent House Gallery (133 Geary St.) Dec.: Works by Contemporary Calif. Artists.

**SANTA BARBARA, CALIF.**  
Museum of Art Dec.: Paintings, Sara Kolb Danner; Retrospective Exhibition, Mary Halliday.

**SEATTLE, WASH.**  
Art Museum To Dec. 10: Paintings, Theodora L. Harrison.

**SPRINGFIELD, MO.**  
Springfield Art Museum Dec. 1-30: Paintings, Charles B. Wilson.

**TOLEDO, OHIO**  
Museum of Art Dec.: Canadian Exhibition.

**TOPEKA, KANSAS**  
Mylvane Art Museum Dec. 1-30: New Paintings, Auerbach Collection.

**TORONTO, CANADA**  
Toronto Art Gallery To Dec. 10: American Realists and Modern Realists.

**UTICA, N. Y.**  
Munson-Williams-Proctor-Institute To Dec. 27: Russian Paintings.

**WASHINGTON, D. C.**  
Corcoran Gallery To Dec. 24: "Waves of Merchant Seamen of the United Nations."  
National Gallery of Art To Dec. 19: "Naval Aviation."  
Whyte Gallery To Dec. 31: Paintings, John Gernard.

**WEST PALM BEACH, FLA.**  
Norton Gallery & School of Art Dec.: Palm Beach Art League, Air Brush Paintings, William M. Hentschel.

**WICHITA, KANSAS**  
Wichita Art Association Dec. 1-30: American Posters; Ed Davison; Madonnas Old and Modern.

**WINTER PARK, FLA.**  
Morse Gallery of Art To Dec. 16: Paintings and Drawings, Maria Louise McComb.

**WOODSTOCK, N. Y.**  
Rudolph Gallery Dec. 1-30: Group Exhibition.

## EXHIBITIONS IN NEW YORK CITY

A. C. A. Gallery (63E57) To Dec. 18: Paintings, Tachabassov.  
A-D Gallery (139W46) To Dec. 30: Art by Six Young People Under Twenty.  
American Fine Arts Society (215 W57) Dec. 6-19: New York Society of Painters 28th Annual.  
American-British Art Center (44W 50) Dec. 2-11: Theater Exhibition.  
An American Place (509 Madison) To Jan. 10: John Marin.  
Argent Galleries (42W57) To Dec. 4: Electronic Paintings, Peavy; Dec. 2-24: Paintings, Julia S. T. Holt; Dec. 6-Jan. 3: Christmas Exhibition.  
Art of this Century (30W57) Dec.: Natural, Insane, Surrealist Art.  
Artists' Gallery (43W55) To Dec. 6: Watercolors, Franz Bueb.  
Associated American Artists (711 Fifth) To Dec. 4: Paintings, Gouaches, Aaron Bokard; Dec. 6-18: Paintings, Watercolors, William Schwarts.  
Babcock Galleries (38E57) To Dec. 31: Small Paintings by American Artists.  
Barzansky Galleries (664 Madison) Dec.: Group Exhibition.  
Bignou Gallery (32E57) To Dec. 4: 12 Masterpieces by 19th Century French Painters; Dec. 6-31: "Duffy and His Contemporaries."  
Bonestell Gallery (18E57) To Dec. 4: Paintings, Marian Claudel; To Dec. 11: Paintings, Spahr; Dec. 6-18: Paintings, Nura.  
Mortimer Brandt Gallery (50E57) To Dec. 15: Oils, Gouaches, Cameron Booth.  
Brooklyn Museum (Eastern Parkway) To Dec. 5: The Netherlands in Peace and War; To Jan. 1: The Eight.  
Brunner Gallery (63E57) Dec.: Old Masters.  
Buchholz Gallery (32E57) To Dec. 4: Early Works of Contemporaries.  
Carstairs Gallery (11E57) Dec. 1-24: Watercolors, Franz Bueb.  
Clay Club (4W8) Dec.: Sculpture by Servicemen.  
Contemporary Arts (106E57) To Dec. 3: Paintings, Louise Pershing; Dec. 5-31: Paintings for the Home and Office.  
Douthitt Gallery (9E57) To Jan. 1: Old Masters.  
Downtown Gallery (43E57) To Dec. 11: Pascin, "Pop" Hari, Dickinson, Demuth.  
Durand-Ruel (12E57) To Dec. 4: 140th Anniversary Exhibition; Dec.: 19th Century-French Exhibition.  
Albert Duveen Gallery (19E57) Dec.: Early American Paintings.  
Duveen Bros., Inc. (720 Fifth) Dec.: Old Masters.  
8th Street Gallery (33W8) To Dec. 7: Landscapes and Flowers, Ernest L. Sumner; Dec. 8-31: Christmas Sale.  
Feigl Gallery (601 Madison) To Dec. 23: Christmas Exhibition, Paintings.

Ferargil Galleries (63E57) To Dec. 12: Watercolors, James Lechay.  
460 Park Avenue Gallery (460 Park) Dec.: Portraits by Contemporary Americans.  
Frick Collection (1E70) Dec.: Permanent Collection.  
Galerie St. Etienne (46W57) To Dec. 4: Kaethe Kolwitz; Dec. 8-24: Walter Disney Cavalcade.  
Gallery of Modern Art (18E57) Dec.: Christmas Show.  
Grand Central Art Galleries (15 Vanderbilt) To Dec. 31: "Down East" Watercolors, Gordon Grant; Dec. 7-18: Drawings Prints from Color Plates, Mortimer Borne.  
Arthur H. Harlow (42E57) To Dec. 4: Paintings and Etchings, R. W. Woiceske.  
Kennedy & Co. (785 Fifth) Dec.: Lithographs and Etchings, John Copley; Chinese Ancestor Portraits.  
Kleemann Galleries (65E57) To Dec. 11: Exhibition of Flowers, Landscapes, Bernstein.  
Knodler and Co. (14E57) To Dec. 11: Morgan Collection.  
Koester Galleries (15E57) Dec.: Old Masters, 19th Century and Contemporary Paintings.  
Kraushaar Galleries (730 Fifth) To Dec. 18: Paintings, Guy Pene du Bois.  
John Levy Gallery (11E57) Dec.: Old Masters.  
Julien Levy Gallery (42E57) Dec.: Group Show, "Through the Big End of the Opera Glass."  
Lillienfeld Galleries (21E57) To Dec. 4: Oils, Frederick B. Serger; Dec. 6-31: Paintings, Landau.  
Macbeth Galleries (11E57) To Dec. 4: Portraits of Children, Lintott; Dec. 6-24: "Rural Vermont" Watercolors, Sylvia Wright.  
Macy's Gallery (Herald Square) Dec.: Over 100 Paintings by Contemporary Artists.  
Marque Gallery (16W57) To Dec. 11: Wood Sculpture, Nicholas Mocharnuk.  
Pierre Matisse (51E57) Dec.: Picasso Exhibition.  
Metropolitan Museum (Fifth at 82) To Jan. 2: The Soviet Artist in the War; Dec. 8: George Blumenthal Collection.  
Midtown Galleries (605 Madison) To Dec. 11: Doris Rosenthal; Dec. 11-31: Group Show.  
Milch Galleries (108W57) Dec.: Paintings for the Home, American Artists.  
Morton Galleries (222W69) To Dec. 5: Watercolors, Gregory D. Ivy; Dec.: Christmas Show.  
Museum of Modern Art (11W53) To Jan. 9: Marines Under Fire; To Feb. 6: Romantic Painting in America; To Jan. 16: Paintings Under \$75.00.  
Museum of Non-Objective Painting (24E54) Dec.: New Loans.  
New Art Circle (41E57) Dec. 6-31: Paintings, Israel Litvak.  
Newhouse Galleries (15E57) Dec.: Paintings, Enters.

Arthur U. Newton Gallery (11E57) Dec. 7: "Watercolors of Mexico," George de Mohrenschildt.  
New York Historical Society (170 Central Park West) Dec.: Exhibition of Etchings, Boyd Collection; Dec. 10-Jan. 5: Annual Christmas Exhibition.  
New York Public Library (Fifth at 42) To March 30: American Printmakers and Their Portfolio.  
Nierenordt Gallery (53E57) Dec.: Selection of Personal Gifts \$3. to \$300.  
Niveau Gallery (63E57) To Dec. 15: Masterpieces of Utrillo.  
Norlart Gallery (59W56) To Dec. 4: Fannie Hillelmitz; Dec. 6-24: Paintings, Eleanor Lust.  
Old Print Shop (150 Lexington) Dec.: Winter Scenes.  
Passadit Gallery (121E57) To Dec. 11: Sculpture, Jose De Credi.  
Pen and Brush Club (16E10) Dec. 2-31: Grace Bliss Stewart.  
Perls Gallery (32E58) To Dec. 11: 7th Annual Holiday Show.  
Pinacotheca (20W58) To Dec. 21: Gouaches and Drawings, Nina Balaban.  
Puma Gallery (108W57) To Dec. 11: "We Challenge War Art."  
Rehn Gallery (683 Fifth) To Dec. 23: Watercolors, Edward Hopper.  
Riverside Museum (Riverside at 103) Dec.: 19th Annual Exhibition of The New York Society of Women Artists.  
Paul Rosenberg (16E57) To Dec. 31: Works by Picasso.  
Salmagundi Club (47 Fifth) To Dec. 10: Thumb Box Sketches.  
Schneider Gabriel Galleries (68E 57) Dec.: Paintings of Various Schools.  
Schultheis Galleries (15 Maiden Lane) Dec.: Paintings.  
Jacques Seligmann (6E57) Dec.: Old Masters.  
60th Street Gallery (22E60) Dec.: Group Show.  
Harry Stone Gallery (555 Madison) Dec.: American Children, 1775-1860 Primitive Portraits.  
Studio Guild Gallery (130W57) To Dec. 11: Paintings, Countess Zichy's Master Class.  
S20 Gallery (880 Lexington) To Dec. 10: Watercolors (City Scene), Ben Gane.  
Valentine Gallery (55E57) To Dec. 4: Tamayo; Dec. 6-31: Paintings, Eliahenius.  
Wakefield Gallery (64E55) To Dec. 11: Paintings, Drawings, Theodoros Stamos.  
Weyhe Gallery (704 Lexington) Dec.: Christmas Exhibition.  
Whitney Museum (10W8) To Jan. 4: 1943-44 American Annual.  
Wildenstein & Co. (19E64) Dec.: Exhibition of French Revolution; To Dec. 8: Paintings, Mary Benjamin Rogers.  
Willard Gallery (32E57) To Dec. 4: Watercolors, Gina Kne; Dec. 6-31: Seven Years.  
Howard Young Gallery (18E57) Dec.: Old Masters.

Dec. 1-31:  
back Coll.

To Dec. 11:  
and Mag.

or-Institute  
Paintings.

E. 24: "War  
of the Union

To Dec. 11:

31: Paint-

FLA.

chool of Art  
Art League  
William E.

on Dec. 1-31:  
Ed Davison:  
Modern.

To Dec. 11:

Paintings, Mary

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